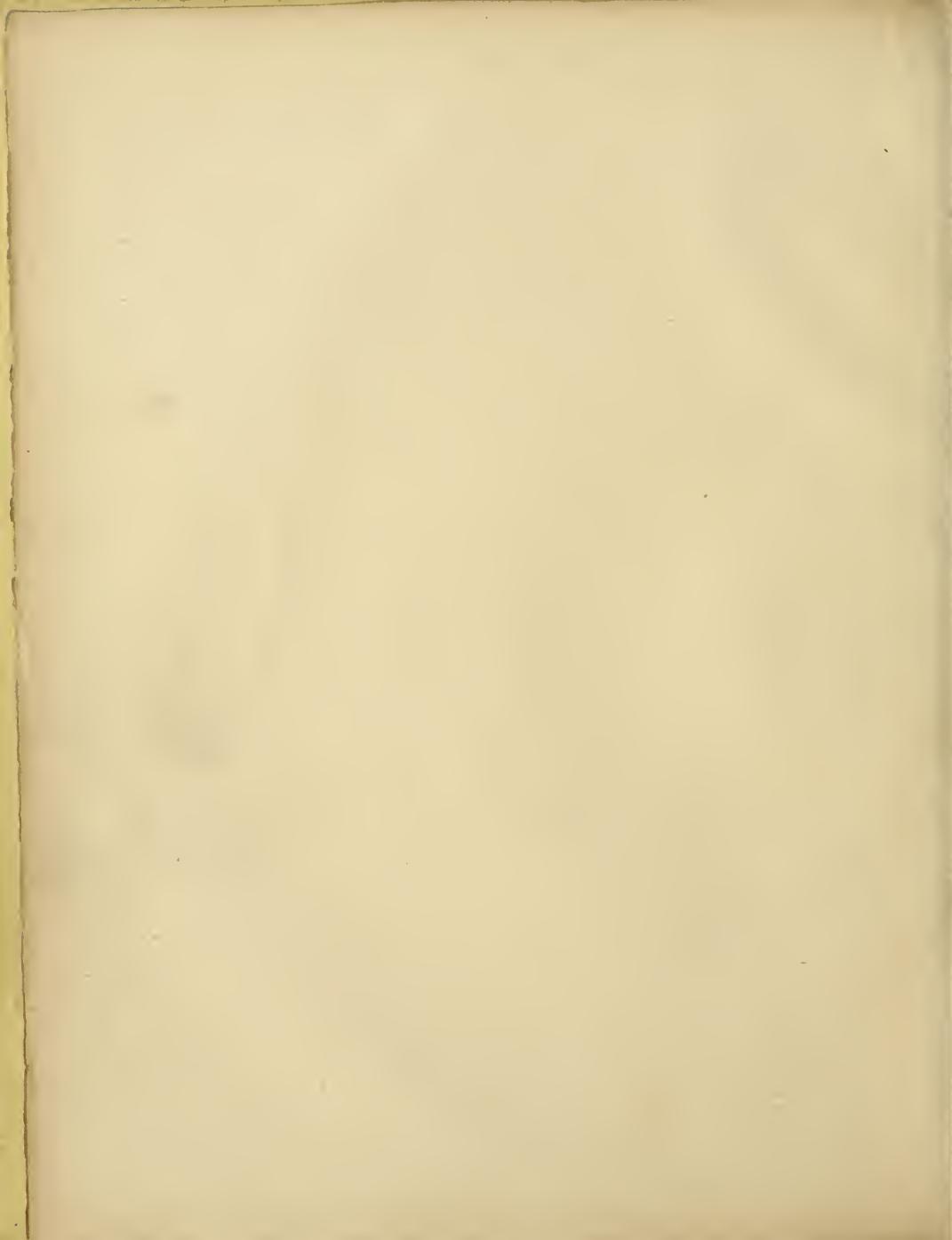


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# HAMILTON'S UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE  
MELODIES OF ALL NATIONS,

ADAPTED FOR  
VIOLIN, FLUTE, CLARIONET, ETC.

EDITED BY JAMES MANSON.

Not harsh and crabbed, . . . . .  
But musical as is Apollo's lute,  
And a perpetual feast of nectar'd sweets,  
Where no crude surfeit reigns.—*COMUS*.

VOL. I.

G L A S G O W :

W. HAMILTON, MUSIC PRINTER & PUBLISHER, RENFIELD STREET  
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1853.

W. HAMILTON, PRINTER, RENFIELD STREET, GLASGOW.

## TO THE PURCHASERS

OF

## HAMILTON'S UNIVERSAL TUNE-BOOK.

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THE habit of talking over our success, prospects, and intentions, with our friends, has so many pleasing associations connected with it, that we cannot allow the opportunity afforded by the completion of the First Volume of the **UNIVERSAL TUNE-BOOK** to pass without saying a few words to those who are subscribers to the work.

There are several features new and peculiar to the **UNIVERSAL TUNE-BOOK**; but that which chiefly distinguishes it from the innumerable collections which have been made from the time of the "Aberdeen Cantus," and "Playford's Dancing Master," to the present time, is its wonderful cheapness, and the care which has been exercised in its production, both as regards the selecting always the best sets of the melodies, and watching that they should be correctly printed.

Hitherto in such collections of music as have been available to the industrious classes, it has been the custom to publish books of airs without the names of the composers, until it has now become unfortunately impossible to trace the history of by far the greatest number of the popular melodies. In the **UNIVERSAL TUNE-BOOK** we have invariably placed the composer's name, or the country to which it properly belonged, to the tune, when it could be ascertained.

We have also introduced the name or first line of the most popular song which is sung to the air, by which means the work gains additional value, as those who are in possession of books of songs unaccompanied with music, have here what they require—a companion book containing music for the oldest and many of the newest songs.

In several instances where the composer's name, or the country to which an air belonged, has been accidentally omitted in the body of the work, or has been ascertained since it was printed, it has been given in the index, and in cases where we had any further particulars to add regarding any air, such as the time when it was published, or in what collection it appears for the first time, or the like, and which was too long to be introduced between the staves of music, these memoranda have been appended in the form of notes to the Index.

Such are the more marked novelties of our **Tune-book** when compared with other cheap collections.

As it is our wish to make the **UNIVERSAL TUNE-BOOK** a complete repository of all the popular English, Irish, and Scottish melodies, we would here remark that our friends would render us an important service if they would note down and transmit to us any airs, or fragments of airs, which are common to the particular district in which they are located. Hundreds of such are still to be collected, and in the places where these unwritten tunes do most abound their very number and commonness is the chief reason why they are still unpublished. Some persons who read this will probably say, "why these are so common that they must be known all over the country," but it is not so; many are common to the

border which are not known in the midland counties, and many are peculiar to Ayrshire which are unknown in the Lothians. Although these floating tunes may be held of little comparative value by those who hear or who sing them almost every day of their lives, nevertheless they are invaluable in any large collection such as ours is meant to be. The tunes of a country ought to be preserved, and for a reason seldom thought of. The melodies of one nation are as easily recognised, are as distinguishable from those of another, and are as characteristic of a people as are their songs and proverbs. They have as much the impress of nationality upon them. And thus, though they appear of less importance than the ballad literature, still they assist in solving the problem, and tracing the origin of the individualism, if we may so speak, which is stamped upon the manners and habits of a nation, and which is observable even in different counties and parishes of the same nation. We have received several valuable contributions of this sort, and beg for these to tender our grateful thanks, and to solicit a continuation of such favours.

Any of our subscribers who can furnish us with additional information concerning the authorship or history of any of the airs contained in this volume, or that is interesting and in connection with any air we may hereafter publish, are invited to correspond with us, their communications will be welcomed with gratitude, and made use of in our succeeding volumes, but it is desirable that such notices be accompanied with the name and address of the writer, and such references to books, or other authorities, as may establish their authenticity.

The pages of the UNIVERSAL TUNE-BOOK have been enriched by original airs from many parts of Great Britain, even from Truro to Thurso, some of which are the composition of men of known repute, requiring no praise of ours, but hearty thanks; and others showing both taste and talent. To those who are young or amateur composers, while we acknowledge the favour, we would say write on—write fearlessly—but be careful to see whether the musical idea you have committed to paper be really original, and not a silly travestie, or palpable plagiarism, as some we have received are. Even while inditing the last sentence, in came the post-boy bearing a packet containing what were called original airs. One of these was the popular air “We Met,” served up in 3-8th time, with a very slight alteration of the second measure. This surely could not be intentional, but, to say the least of it, it was not very ingenuous.

But we must not part from our friends with a frown of displeasure or a harsh word. We are proud of the success of our Fourpenny Tune-Book; and we have to express how deeply grateful we are for the support we have received. We are determined to put good and cheap music into the hands of our subscribers as the best return we can make for their kindness. Varied and excellent as is the contents of our first volume, our second will be still more so. We are enabled to intermingle tunes really of all nations, which we shall be able to prove, if life, health, and encouragement be continued to us, until our work forms a chain of volumes, rich

“ In notes, with many a winding bout  
Of linked sweetnes long drawn out.”

J. M.

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The airs marked thus \* are printed for the first time, and are copyright; the figures within parenthesis, appended to some of the names, refer to notes which will be found at the end of the Index.

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## N O T E S .

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1 This tune appears in "Thomson's *Orpheus Caledonius*," anno 1725.

2 This air appears in both M'Gibbon and Oswald's collections of old Scottish melodies.

3 This tune is as old at least as 1724; and afterwards in the stirring times of Jacobite rebellion was a favourite air with that party favourable to the re-establishment of the Stuart dynasty.

4 Blar Leine, or the shirt battle, fought at Kinloch Lochy, between the Frazers of Lovat and the Macdonalds of Clan Ronald, and so called from the contending parties having stripped to their shirts.

5 This tune appears in the Skene MS. under the title "Adew Dundee."

6 This tune is in "Oswald's Pocket Companion."

7 This tune is very old, as it is in a collection of old tunes published by Adam Craig, who was one of the principal violin players at the concert held in Edinburgh, on St. Cecilia's day, the 22d of Nov. 1695.

8 This air is attributed to James Oswald.

9 The old name is "Clunie's Reel;" the old tune "Mary Scott" was known at least a century before it was known as "Carrack's Rant."

10 This tune is in "Oswald's Companion."

11 This tune appears in "Playford's Dancing Master," 1657.

12 This is an adorned set of the melody "Dry your tears," which will be found at page 54 of the Tune-Book; although Captain Fraser claims it as Scotch, we are inclined to believe that it is Irish, and the same with "Cean dhu Dheilish," which we will insert at a future opportunity.

13 From the "Vocal Magazine," Edin., 1797.

14 This tune is inserted in "Oswald's Pocket Companion."

15 The Fourteenth of October, or St. Crispin's day; this tune is as old as 1725.

16 This tune is at least as old as the time of Queen Mary. Patie's song in "The Gentle Shepherd," beginning "Dear Roger if your Jenny geck," is sung to this air.

17 This tune is the composition of General Reid, the founder of the Chair of Music in the University of Edinburgh, and was first named "The Highland, or 42d Regiment's March."

18 This air, with its song "Up with the Ca'les of Dysart," never appeared in any collection before "Johnson's Musical Museum."

19 This air is a slightly altered set of the leading part of the glee "Let ambition fire thy mind," composed by John Weldon, (1699.)

20 This air is in "Oswald's Pocket Companion."

21 This melody appears in "Oswald's Collection."

22 This air appears in Mrs. Crocket's MS., 1709.

23 This tune is sometimes called simply "The Gipsy Laddie." The song beginning "A wee bird came to our ha' door," is sung to it.

24 Translation, "Hymn to the Saviour;" in Campbell's "Albyn's Anthology" this tune is called "The Alegan."

25 This Melody appears in the Aberdeen Cantus, 1662.

26 This is a border melody of old date; it consisted of only one strain originally, but it appears with a second part about the year 1709.

27 The proper name of this air is "The Moreen."

28 This air appears in the "Orpheus Caledonius," 1725.

29 This air appears in the "Orpheus Caledonius," 1725.

30 This tune appears in "Oswald's Pocket Companion."

31 This tune must be at least upwards of two hundred years old.

32 This is a modern set of "My Apron Dearie," vide page 92.

33 Old air, nameless, about 1780.

34 This air is in Mrs. Crocket's book, 1709.

35 This air is attributed to Jean Jacques Rousseau. Dr. Arne introduced it into his opera of "Néidas," and it has since passed as his.

36 This tune appears in "Oswald's Pocket Companion."

37 This tune is also known by the name "Haste to the Wedding."

38 This air is in "Playford's Choice Ayres and Songs," anno 1683, but is probably much older.

39 This air, with the song "Hey the bonnie breast-knots," was sent by an anonymous correspondent to the editor of "Johnson's Musical Museum," in which work it first appeared. Circa 1798.

40 This air appears in "Oswald's Pocket Companion."

41 This set of the old air was introduced by Mr. P. Urbani at the concerts in Edinburgh. He died in Ireland in 1816.

42 This melody appears in a MS. collection transcribed by Thomas Wode, anno 1566, and in a still more ancient church music book; it is at least as old as the time of Mary, Queen of Scots.

43 This melody was composed by John Bruce, a fiddle player in Dumfries, about the year 1750.

44 This melody appears in Mrs. Crocket's music book, written in 1709, but it is probably much older.

# HAMILTON'S UNIVERSAL TUNE-BOOK.

---

MY WIFE'S A WANTON WEE THING.

*Jig time.*

The sheet music consists of eight staves of musical notation in G major (indicated by a sharp symbol) and common time (indicated by a 'C'). The first staff begins with a treble clef, while the subsequent staves use a bass clef. The notation includes various note values such as eighth and sixteenth notes, with rests and dynamic markings like 'hr'. The music is divided into sections by double bar lines with repeat dots. The piece concludes with a final staff ending with a single note and a repeat sign.

No. 1.

## A CHRIODHALACHD; OR "THE MERRY MAKING."

*Reel.*

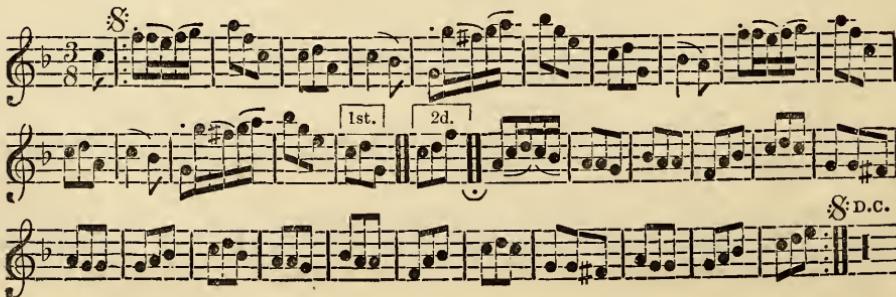
## MINUET,

*Moderate.*

FROM "DON GIOVANNI."

*Mozart.*

## THE CACHUCHA DANCE.



## LA FANTASIA.

*With spirit.**Lady Eliz. Lindsay.*

## LOVELY BELL.

*Not too fast.**J. Davy.*

## IL CROCCIATO.



## THE GARB OF OLD GAUL.

*March.*

## HIBERNIA.

*A favourite Irish air.*

## PADDY CAREY.

*Irish.*

## CAWDOR FAIR.

A musical score for a 'Reel' in common time. The top staff uses a treble clef and consists of six measures. The first five measures feature eighth-note patterns with occasional sixteenth-note grace notes. The sixth measure begins with a half note followed by a fermata, then continues with eighth-note patterns. The bottom staff uses a bass clef and also consists of six measures. It features eighth-note patterns with some sixteenth-note grace notes. The notation includes several 'hr' markings above the notes.

WALTZ.

Mozart.

Musical score page 10, measures 11-15. The score consists of six staves. Measures 11-13 show complex rhythmic patterns with various dynamics (fz., ff, p) and articulations. Measure 14 begins with a dynamic of *f*. Measure 15 concludes with a dynamic of *p* and the instruction *S: D.C. al. Fin.*

## WILLIE WAS A WANTON WAG.

A musical score for two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which begin with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff uses a bass clef and has a key signature of one sharp. It also contains measures 11 and 12, featuring eighth-note patterns. Measures 11 and 12 are separated by a vertical bar line.

## PRAY GOODY.

*Moderate.**From the Opera of "Midas."*

## FAUGH A BALLAGH.

*With spirit.**Irish.*

Moore's song, "To Ladies eyes," is set to this tune.

## AH! ROSES ARE SWEET.

*Moderate.**M. P. King.*

## PEERIE WEERIE.

*Rest.*

## THE HOWLET AND THE WEAZLE.

*Jig time.**Slow.*

## CARRON SIDE.



## THE LEGACY.—HOW SHALL WE ABSTAIN FROM WHISKY.

This last is the name given to the air by Captain Frazer, in his Collection, wherein he claims it as Scottish, and the composition of John M'Murdo of Kintail.

*Moderate.*

## JENNY'S BAWBEE.

*Reel.*

## THE LANGOUR OF LOVE.

*Slow and tender. p*

*cres.*

Musical score for "THE LANGOUR OF LOVE." The music is in G major and common time. It features three staves of eight measures each. The first staff begins with a bass clef, the second with a treble clef, and the third with a bass clef. The notation includes various note heads and stems, with dynamics like *p* and *f* indicated above the staves.

## MARCH,

FROM THE OCCASIONAL OVERTURE.

*Handel.*

*2d time pp*

*ff*

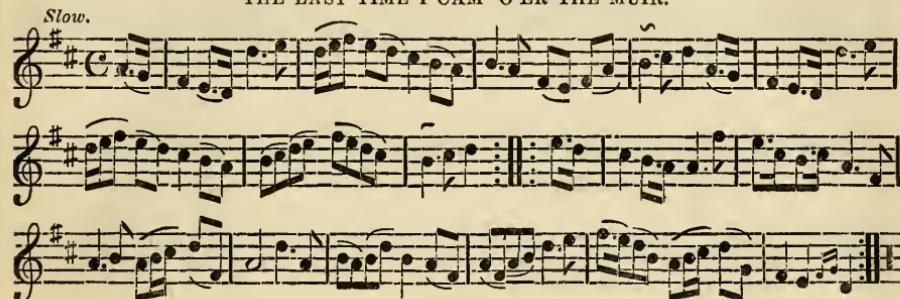
*p*

Musical score for a march from Handel's "Occasional Overture." The music is in G major and 2d time. It consists of four staves of eight measures each. The first staff begins with a bass clef, the second with a treble clef, and the third with a bass clef. The notation includes various note heads and stems, with dynamics like *ff*, *p*, and *ff* indicated above the staves.

## HEY, CA' THRO'.



## THE LAST TIME I CAM' O'ER THE MUIR.

*Jig time.*

## NEAPOLITAN THRESHERS.

*Slow.*

## POLWART ON THE GREEN.



## LORD EGLINTON'S REEL.

1st.  
2d.

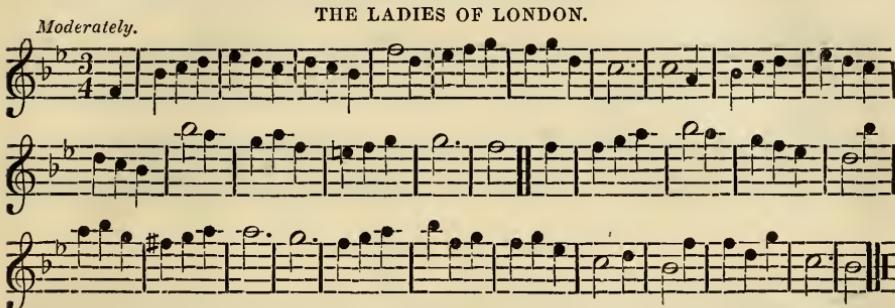
## THE PRINCESS ROYAL'S MINUET.

*George Muschet.*

## THE COCK OF THE NORTH.

*Strathspey style.**(An honorary title of the Duke of Gordon.)*

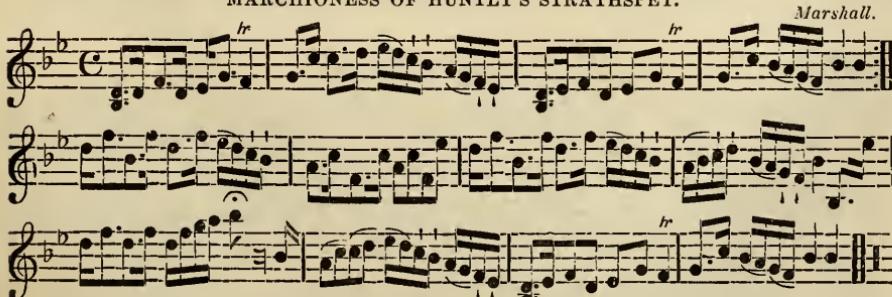
## BONNIE WEE THING.

*Moderately.*

## THE TANK.



## MARCHIONESS OF HUNTRY'S STRATHSPEY.



When danced, this air may be played in A, three sharps.

## LADY MADELINA PALMER'S STRATHSPEY.

*Marshall.*

## CAILLEAGAN A BHAIL MHOIR.

*Sprightly dance.**"INVERNESS LASSES."*

## KISS THE COLD WINTER AWAY.

*Not too fast.*



## RATTLING ROARING WILLIE.

*Sprightly.*

Musical notation for 'My Lady's Gown Has Gairs Upon't' in G minor, strathspey time. The music consists of two staves of eight measures each, featuring eighth and sixteenth note patterns.

## MY LADY'S GOWN HAS GAIRS UPON'T.

*Strathspey time.*

Musical notation for 'Waltz' in G minor, common time. The music consists of two staves of eight measures each, featuring eighth and sixteenth note patterns.

## WALTZ.

*Mozart.*

Musical notation for 'Mozart' in G minor, common time. The music consists of two staves of eight measures each, featuring eighth and sixteenth note patterns.

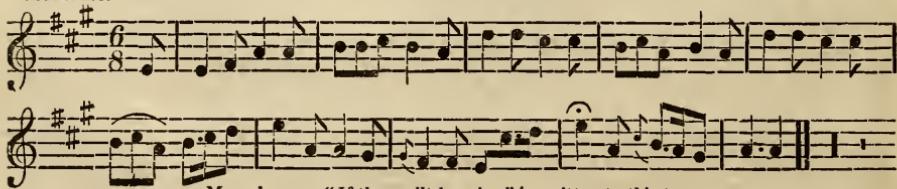
## NOBLE SQUIRE DACRE COMES OVER THE BORDER.

*Slow if not danced.*

## TIMOUR THE TARTAR.

*Lively.*

## THE WINNOWING SHEET.

*Moderate.*

Moore's song, "If thou wilt be mine," is written to this tune.

## LICK THE LADLE, SANDY.

*Reel.*

## LADY ANN STEWART'S STRATHSPEY.



## FAVOURITE FRENCH WALTZ.



## MISS PLATOFF'S WEDDING.

*Brisk.*

*Nath. Gow.*

## WALTZ FROM THE OVERTURE TO "LODOISKA."

*f*

*Dolce.*

*fz*

*fz*

*p* To the end may be played an octave higher at pleasure

1st. 2d.

*fz*

*fz* 1st. 2d.

## CALEDONIAN HUNT'S MARCH.

*Pompously.**With spirit.*

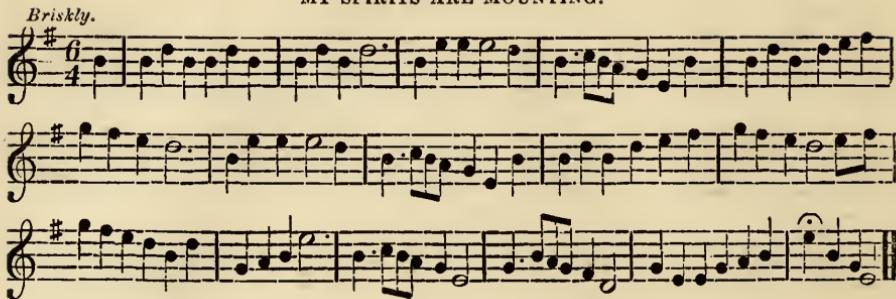
## ORANGE AND BLUE.



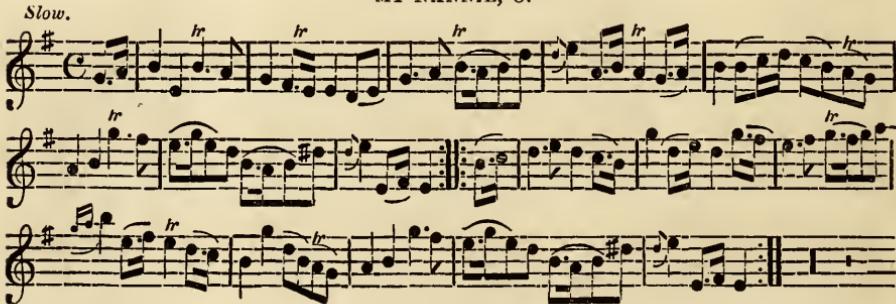
## DUNDAS OF ARNISTON'S REEL.



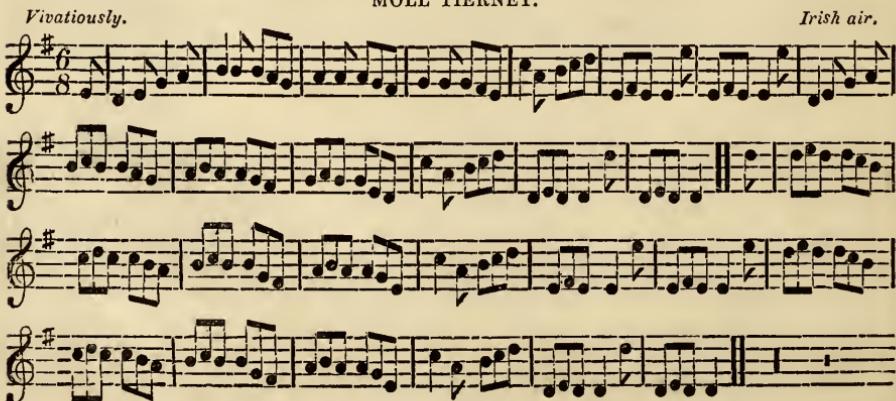
## MY SPIRITS ARE MOUNTING.



## MY NANNIE, O.



## MOLL TIERNEY.



*Slow.*

## MORAG.

*Slow.*

## THE HILLS OF GLENURCHIE.



Tannahill's song, "The Kebuckston Wedding," is sung to this air.

## A LAMENT FOR A FRIEND.

*Very slow with expression.*

## THE HON RAMSAY MAULE'S MARCH.

*Nathaniel Gow.*

## CHARMANTE GABRIELLE.

*Old French air.*

## FOR A' THAT AND A' THAT.



## WE MET.

*Moderate—may be played as a Waltz.**German air.*

*Lively.*

## NORAN KITS.A.

*Irish.*

D.C.

Moore's song, "Wreathe the bowl," is set to this air.

## GOODWIFE ADMIT THE STRANGER.

*Moderate. p**Gaelic air.*

## DANCE TO YOUR DADDIE.

*Briskly.*

## AIR FROM THE OPERA OF "NIOBE."

*Andante. p**Pacini.*

## DANDALEITH.

*Slow—Strathspey time.*

Marshall.

## KING OF PRUSSIA'S WALTZ.

D. Steibelt.

loco.



## EDINBURGH MUSICAL FUND.

*Lively.*

*J. Reinagle.*

## GERMAN HORNPipe.

*D.C.*

## SAY MY HEART WHY WILDLY BEATING.

*Slow and tenderly.**C. M. von Weber.*

## GREEN HILLS OF TYROL.

FROM THE OPERA OF "GUILLAUME TELL."

Rossini.

*Allegretto.* *S.p*

## SEULE, DANS UN BOIS, FILOIT LISÉ.

[VAUDEVILLE.]

*M. Grevin, l'ainé, Professeur.*

*Lento.* *S.*

## DULCE DOMUM.

*Allegro moderato.*

## AWA' TO BONNIE TWEEDSIDE.

*Moderately.*

## SAXON WALTZ.

*mf*

*G. Von Benningsen.*

*dolce.*

## QUADRILLE.

*Moderate with expression.*

## THE FIERY CROSS.

### *Gaelic air.*

A musical score for piano, featuring four staves of music. The first staff begins with a dynamic of *p*, followed by *cres.*, *f*, and *p*. The second staff begins with *dim.*, followed by *f*, *p*, and *f*. The third staff begins with *f*, followed by *dim.*, *f*, and *p*. The fourth staff concludes with *ff*, *f*, *dim.*, and a final measure ending with a double bar line.

## HORNPIPE.

A musical score consisting of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time and B-flat major. The music features various note values including eighth and sixteenth notes, and rests. Measure numbers 1 through 12 are present above the staves. A rehearsal mark '3' is located below the bass clef staff, indicating a repeat section.

WINTER.

*Slow.*

A musical score for piano, featuring three staves of music. The top staff begins with a key signature of one flat (B-flat) and a tempo marking of "Slow.". The middle staff starts with a key signature of two flats (B-flat and E-flat). The bottom staff starts with a key signature of one flat (B-flat). The music consists of various note patterns, including eighth and sixteenth notes, with some notes connected by beams.

## FOR LACK OF GOLD SHE LEFT ME.



## GO, GEORGE, I CAN'T ENDURE YOU.



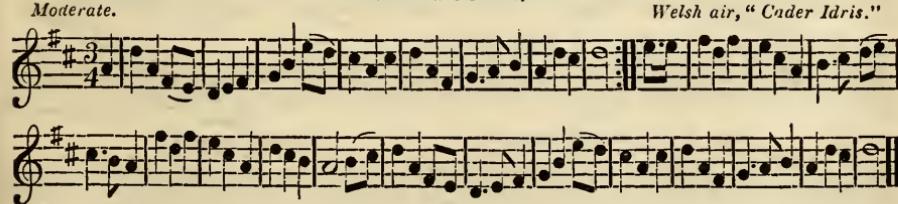
## RURAL FELICITY.



## MARCHE DES MARSEILLOIS.



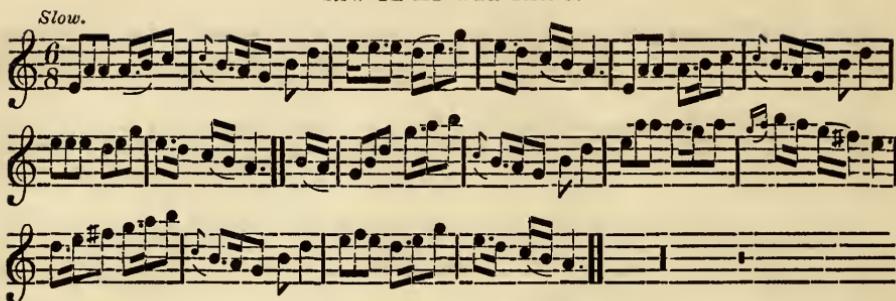
## JENNY JONES.

*Welsh air, "Cader Idris."*

## THE GARLAND OF LOVE.

*Not too fast.*

## SAW YE MY WEE THING.



## DUNCAN M'QUEEN'S STRATHSPEY.



## THE JOLLY OLD WOMAN.



## FRENET HA'.

*Slow.*

*Very ancient ballad air.*

## THERE'LL NEVER BE PEACE TILL JAMIE COMES HAME.

*Very slow.*

*Jacobite air.*

## AIR SAVOYARD.

*Allegretto.*

## MISS DRUMMOND OF PERTH'S STRATHSPEY.

## HIGHLANDER'S FAREWELL TO IRELAND.

*Slow strathspey time.*

## INDIAN'S MARCH.



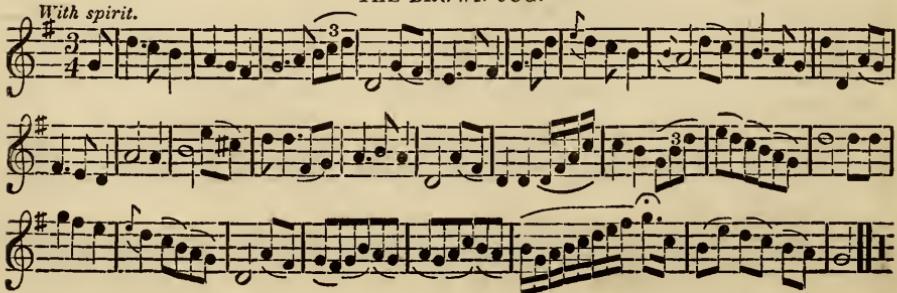
## OVER THE WATER TO CHARLIE.



## DEAR VALE WHOSE GREEN RETREATS.

*Moderately slow.**From the Opera of "The Mariners."*

## THE BROWN JUG.



## THE LADY OF THE DESART.

*Slow.*

*Irish air.*

*Quick.*

*tr*   *tr*   *tr*   *tr*

## PERSIAN DANCE.

No. 3.

## N'T APARAN GOIRID.—“SHORT APRON.”

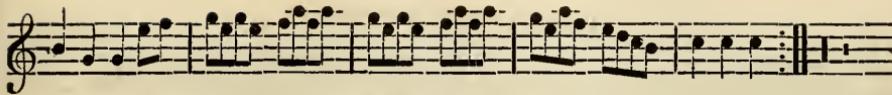


## MISS ANN DOUGLAS OF BRIGTON'S JIG.



## BORNPIPE.





## MR. R. STEWART'S WALTZ.

*Copyright.*

*Fin.*

*D.C.*

## MRS. CLARK'S STRATHSPEY.

## THE MARCHIONESS OF DOUGLASS'S FAVOURITE.

*Nath. Gow..  
Fin.*

*Minore.*

## PEGGY I MUST LOVE THEE.

*Slow.*

*tr*

*Scottish air.*

## THE NUT.

*S.*

*Fin.*

*S; D.C.*

*Country dance.*

## MEG MERRILEES.

*Country dance.*

## MARI NIGHEAN DHEORSA.

*Very slow.*

*p* *cres.* *tr* *p* *tr* *f*

*Gaelic air.*

Two staves of musical notation in G major, 2/4 time. The first staff starts with a dynamic *h*, followed by a forte dynamic. The second staff begins with a piano dynamic *p*, followed by a crescendo dynamic. Measures include eighth-note patterns and sixteenth-note chords.

*Allegro.*

## LA CATINA.

## Quadrille par Rose.

Two staves of musical notation in G major, 2/4 time. The first staff ends with a dynamic *fin.* The second staff ends with a dynamic *D.C.* Measures feature eighth-note patterns and sixteenth-note chords.

*Briskly.*

## THE STOOL OF REPENTANCE.

*Scottish.*

Two staves of musical notation in G major, 2/4 time. The first staff starts with a dynamic *Briskly.* The second staff ends with a dynamic *D.C.* Measures feature eighth-note patterns and sixteenth-note chords.

## THE DEIL AMANG THE TAILORS.

*Reel.*

Three staves of musical notation in G major, 2/4 time. The first staff starts with a dynamic *h*. The second staff begins with a piano dynamic *p*. The third staff ends with a dynamic *D.C.* Measures feature eighth-note patterns and sixteenth-note chords.

## LAOIDH AN T' SLANUIDHFEAR.

*Solemnly slow.*

*Gaelic air.*

## YE SHALL WALK IN SILK ATTIRE.

*Slow.*

## THE HEMP DRESSERS.

## SFLUCH AN OIDHCHE NOCH, 'SGUR FUAR I.

*"WET IS THIS NIGHT AND COLD."*

*Slow.*

*S: tr.*

*Gaelic air.*



## GOD PRESERVE THE EMPEROR.

Musical score for 'THE BATH WALTZ.' in G major, common time. The score is in three parts, indicated by a 3 over a bracket. It features a treble clef and a 'Slow' tempo marking. The name 'Haydn.' appears at the end of the first section. The score concludes with a double bar line and repeat dots.

## THE BATH WALTZ.

Musical score for 'AP SHENKIN.' in G major, common time. The score is in three parts, indicated by a 3 over a bracket. It features a treble clef and a 'Slow' tempo marking. The name 'Taylor.' appears at the end of the first section. The score concludes with a double bar line and repeat dots.

## AP SHENKIN.

Musical score for 'SET TO ME JENNY.' in G major, common time. The score is in three parts, indicated by a 3 over a bracket. It features a treble clef and a 'Sprightly' tempo marking. The score concludes with a double bar line and repeat dots.

## SET TO ME JENNY.

Musical score for 'John Turnbull's Reel.' in G major, common time. The score is in three parts, indicated by a 3 over a bracket. It features a treble clef and a 'Copyright' tempo marking. The name 'John Turnbull.' appears at the end of the first section. The score concludes with a double bar line and repeat dots.

## THE INSPIRED BARD.

*Bold.**Welch air.*

## MARTINI'S MINUET.



## STAFFORDSHIRE MILITIA MARCH.



## BESSIE'S HAGGIS.

*Moderate.*

## MARCH FROM "GUILLAUME TELL."

*Lively. p*

*Rossini.*

## FHIR A BHATA—“THE BOAT OF MY LOVER.”

*Slow and plaintive.*

## QUADRILLE.

*S.*

*James Warden.*

*minore.*

*D.C.*

## MARCH FROM “PIETRO L’EREMITA.”

*Rossini.*

## O WHISTLE AND I’LL COME TO YOU, MY LAD.

*With spirit.*



## THE HAMBURGH WALTZ.

Musical notation for 'The Cobbler of Castleberry' in common time (indicated by 'C'). The key signature is one flat. The melody consists of three staves of music, starting with a treble clef and ending with a bass clef. A dynamic instruction 'D.C.' (Da Capo) is placed above the third staff.

## THE COBBLER OF CASTLEBERRY.

Musical notation for 'Blow, Blow Thou Winter Wind' in common time (indicated by 'C'). The key signature is one flat. The melody consists of three staves of music, starting with a treble clef and ending with a bass clef. A dynamic instruction 'Dibdin.' is placed to the right of the third staff.

## BLOW, BLOW THOU WINTER WIND.

SUNG IN "AS YOU LIKE IT."

Dr. Arne.

Musical notation for 'Blow, Blow Thou Winter Wind' in common time (indicated by 'C'). The key signature is one flat. The melody consists of three staves of music, starting with a treble clef and ending with a bass clef.

## SLAN GUN THIG MO RUN A NALL.

*Slow with expression.**"WELL MAY MY TRUE LOVE ARRIVE."**Gaelic air.*

## KITTY TYRELL.

*Slow.**Irish air.*

## TRUST NOT MAN.

*Moderate.*



## THREE CHILDREN SLIDING ON THE ICE.

*Maestoso e lachrymoso.*  
*Symphony.*

*Old English air.*

Musical score for 'Old English air.' The score consists of three staves in common time, key signature of one flat. The first staff is labeled 'Melody.' The second staff is labeled 'Symphony.' The third staff is labeled 'HORNPIPE.' The music includes various note values such as eighth and sixteenth notes, with some grace notes indicated by 'hr'.

## HORNPIPE.

Musical score for 'HORNPIPE.' The score consists of three staves in common time, key signature of one flat. The music features eighth-note patterns and some sixteenth-note figures, typical of a hornpipe style.

## FRA TANTE ANGOSCIE.

*Andante. Second time 8va.*

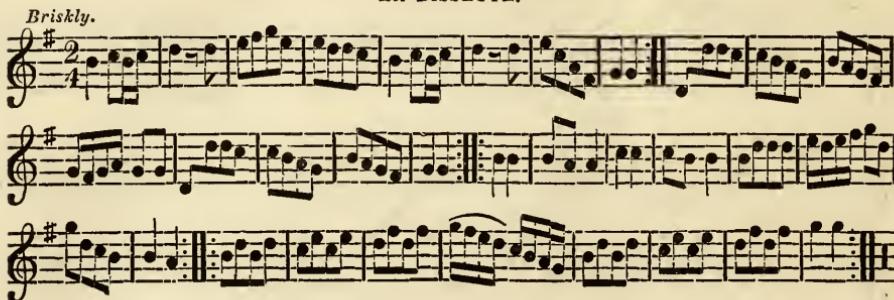
*Caraffa.*

Musical score for 'FRA TANTE ANGOSCIE.' The score consists of two staves in common time, key signature of one flat. The first staff is labeled '1st.' and the second staff is labeled '2d.'. The music includes eighth-note patterns and some sixteenth-note figures. The section concludes with a repeat sign and the instruction 'D.C.'

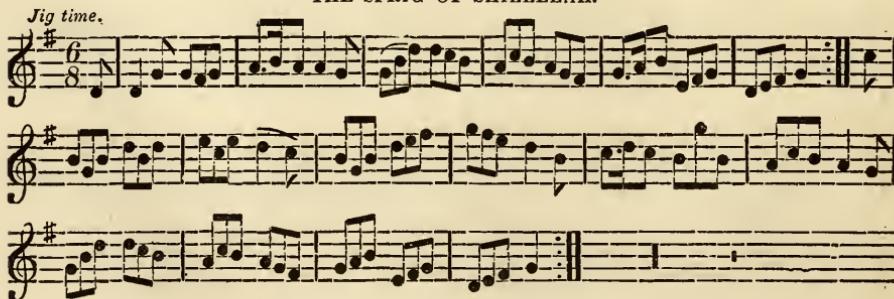
## AULD ROB MORRIS.



## LA BISSETTE.



## THE SPRIG OF SHILLELAH.



## NEGRO MELODY.



## THE FOURTEENTH OF OCTOBER.

*Moderate.*

*Scottish air.*

## MRS. BLAIR OF BLAIR'S JIG.

## MRS. SPENS MONRO'S JIG.

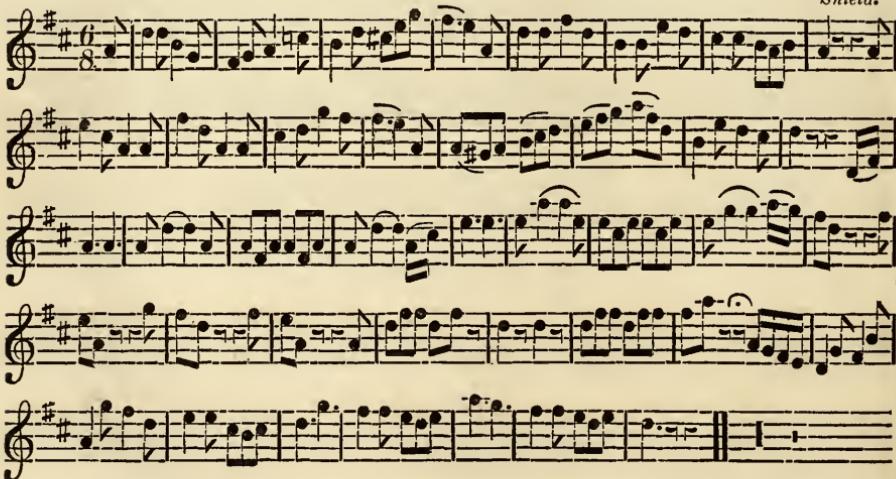
## NIS O RINNEADH AR TAGHADH.

*Not too quick.**Fin.**Gaelic "Joram," or rowing air.*

## THE YELLOW HAIR'D LADDIE.

*Scottish air.*

## OLD TOWLER.

*Shield.*

## MR. WILL'S FAVOURITE.



## EIRIDH NA FINNACHA' GAEACH.

"THE REBEL WAR SONG."

*Gaelic air.*

*Bold martial time.*

## JAMES BOICK'S REEL.

*Now printed for the first time.*

## THE KILWINNING ARCHERS' STRATHSPEY.

*Now printed for the first time.*

## THE BLUE EYED YOUTH.

FROM THE COMIC OPERA OF "OH! THIS LOVE, OR THE MASQUERADERS."

*M. P. King.*

*Moderately.*

A musical score for a single instrument, likely a flute or recorder, in common time. The key signature is one flat. The music consists of five staves of eight measures each. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-5 feature eighth-note patterns with occasional sixteenth-note grace notes. Measures 6-8 conclude with eighth-note pairs. The score includes dynamic markings like *p*, *f*, *hr*, *tr*, and *tr tr*.

## MARMONT'S RETREAT.

*Reel time.*

A musical score for a single instrument in common time. The key signature is one flat. It features two staves of eight measures each. The first staff uses eighth-note pairs and sixteenth-note patterns. The second staff continues with eighth-note pairs and sixteenth-note patterns, ending with a final eighth-note pair.

## THE MAID OF SNOWDOUN.

*Not too fast.*

A musical score for a single instrument in common time. The key signature is one flat. It consists of two staves of eight measures each. The music is primarily composed of eighth-note pairs and sixteenth-note patterns, with some eighth-note grace notes.

## THE WEALTH OF THE COTTAGE IS LOVE.

FROM THE OPERA OF "PAUL AND VIRGINIA."

*W. Reeve.*

A musical score for a single instrument in common time. The key signature is one flat. It features two staves of eight measures each. The music is characterized by eighth-note pairs and sixteenth-note patterns, with a focus on rhythmic variety and grace notes.



## THE MAID OF LODI.

*Shield.*

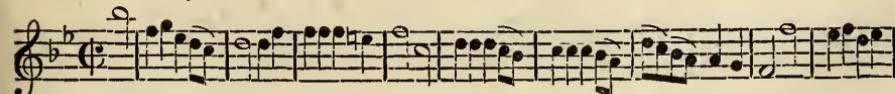
## FRENCH MELODY.

*Briskly.* ♫*Fin.* ⌈

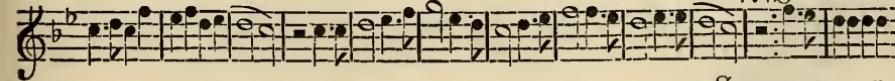
D.C.

*Bold, and not too fast.*

## YE MARINERS OF ENGLAND.



♪ Chorus.



♪ Repeat chorus ff.



## THE GLASGOW QUADRILLES.

*Copyright.*

No. 1.—LA PANTALON.

*Thos. Henderson.*

Musical score for "No. 1.—LA PANTALON." The score consists of two staves of music in common time, key signature of one sharp. The first staff starts with a forte dynamic. The second staff begins with a dynamic of *p*. The piece concludes with a repeat sign and the instruction "D.C." (Da Capo).

No. 2.—L'ETE.

Musical score for "No. 2.—L'Ete." The score consists of three staves of music in common time, key signature of one sharp. It features dynamics including *p*, *fz*, *ff*, and *f*. The piece concludes with a repeat sign and the instruction "D.C. al *S*" (Da Capo al Segno).

No. 3.—LA POULE.

Musical score for "No. 3.—LA POULE." The score consists of three staves of music in common time, key signature of one sharp. It features dynamics including *f*, *p*, and *D.C.* (Da Capo).

## No. 4.—LA TRENISE.



## No. 5.—LA FINALE.



## SUCH BEAUTIES IN VIEW.

*Irish Jig.*

## CRO NAN GOBHAR.—“THE GOAT PENN.”

*Usually played as a dance.**Gaelic air.*

*8:*

*1st.*      *2d.*      *8:*

*Fin.*

## DRY YOUR TEARS.

*Moderate.**From “Durfy’s Pills to Purge Melancholy.”*

## SALLY KELLY.

*Reel.*

*Strathspey.*

## SAUNDERS BRANE.

*Mr. Duncan.*

WE'RE NO VERY FOU BUT WE'RE GAILY YET;

*Lively.*

## OR THE LAIRD OF SKENE'S FAVOURITE.

*Scottish air.*

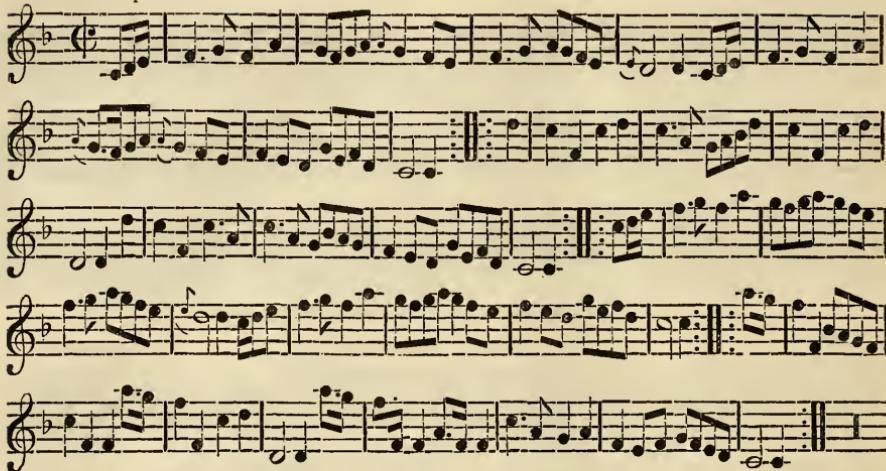
MY ONLY JOE AND DEARIE O.

*Slow.**Supposed Irish air.*

BOYNE WATER.

*Slow.**Irish air.*

## MACPHERSON'S LAMENT

*Slow with expression.*

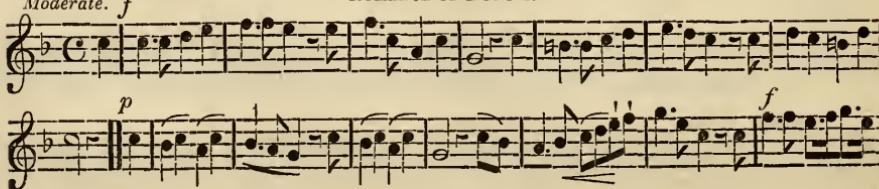
## THE BRAES OF BALLENDINE.

*Slow and plaintively.*

## PARTANT POUR LA SYRIE.

*Moderate. f*

ROMANCE OF DUNOIS.

*French air.*



## MAID OF ISLA.

*Strathspey.*

Musical score for "MISS RABINA BOSWELL'S REEL." It consists of three staves in G major, common time. The score includes a section labeled "D.C." (Da Capo) and a section labeled "Fin." (Fine).

## MISS RABINA BOSWELL'S REEL.

Musical score for "HEWITSON'S HORNPIPE." It consists of three staves in G major, common time. The score includes a section labeled "Copyright."

## HEWITSON'S HORNPIPE.

*S. W. Wigton, Cumberland.*

Musical score for "HEWITSON'S HORNPIPE." It consists of three staves in G major, common time. The score includes a section labeled "Copyright."

## THE HAMILTON MARCH.

*Copyright.*

*John Turnbull.*

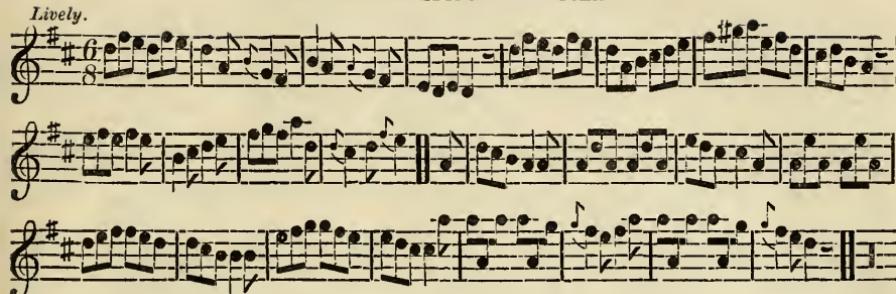
## MY LOVE IS OWER BONNIE FOR A MAN O' WAR.

## AIR.

*Allegretto.*

*Mozart.*

## SOMEHOW MY SPINDLE I MISLAID.



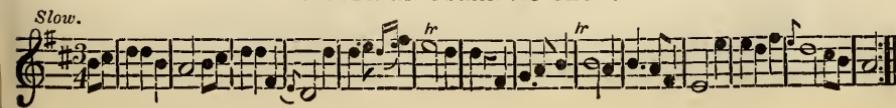
## BACK OF THE CHANGE HOUSE.



## HODDAM CASTLE.



## CHAIDH AN TORAN MU THOM.



AN SEALLADH MO DHEIREADH DO THEARLACH.  
"PRINCE CHARLES'S LAST VIEW OF SCOTLAND."

Gaelic air.

*Very slow.*

RANGING THE PLAINE ONE SUMMER'S NIGHT.

Playford's Coll. 1634.

*Moderate.*

THE COVENANTER'S TOMB.

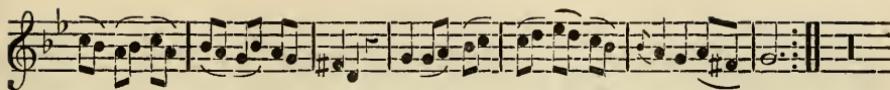
Scottish air.

*Solemn and slow.*

MORFA RHUDDLAN.

Welch air.

*p*



## BIRNIEBOUZLE, OR BRAES O' TULLIMETT.

*Strathspey.*

## COLL M'BAIN'S REEL.



## LORD KELLY'S STRATHSPEY.



## HEARTS OF OAK.

*Energetically.*

*Davy.*

## CAPTAIN CLACKIT.

*With spirit.*

*Dibdin.*

## THE LINKS OF KILLAROW.

*Strathspey.*

## TEETOTAL JIG.

*Copyright.*

*A. Gunn.*



Copyright.

## CHEVALIER WALTZ.

John Turnbull.

The full musical score for 'CHEVALIER WALTZ' in common time (C). The score includes ten staves of music. Measure 1 starts with a treble clef and a key signature of one sharp. Measures 2-10 continue the waltz pattern. The score concludes with a 'Fin.' (Finale) at the end of measure 10. A 'Coda.' section follows, leading back to the original key and time signature. The final section is labeled 'D.C.' (Da Capo).

## ROTHIEMURCHIE'S RANT.

Strathspey.

The musical score for 'ROTHIEMURCHIE'S RANT' in Strathspey time (indicated by 'r'). The score consists of four staves of music. The notation features eighth and sixteenth notes, with various dynamics and performance instructions like 'hr' (half rest) placed above the notes. The piece maintains a steady eighth-note pulse throughout its duration.

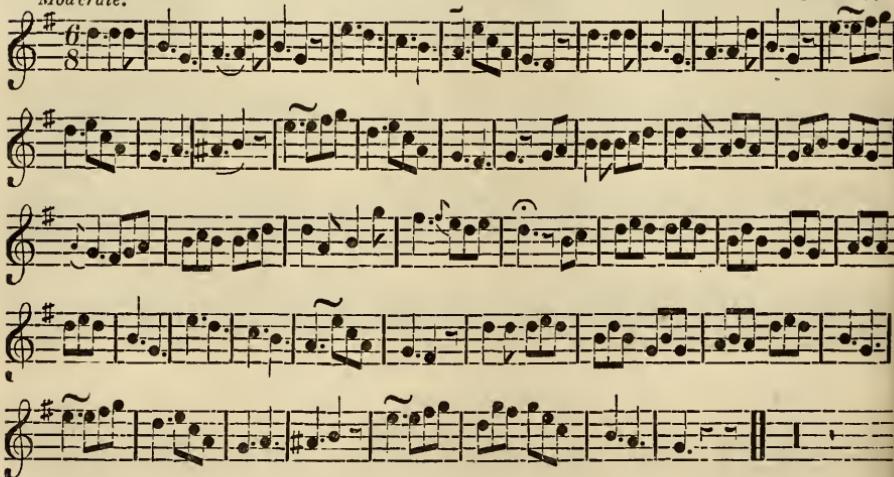
## 'SLIONAR EUBH' AGUS IOLACH.

*Very slow.*

"MANY ARE THE CRIES AND SHRIEKS OF WOE."

*Gaelic air.*

## THE DARK TOWER.

*Moderate.**Irish air.*

## THE BERLIN WALTZ.





## MISS MARGARET BROWN'S FAVOURITE.

*Slow and distinct.**Nathaniel Gow.*

Musical notation for 'MISS MARGARET BROWN'S FAVOURITE' by Nathaniel Gow. The music is in common time with a key signature of one sharp. It consists of five staves of six measures each, ending with a double bar line and repeat dots. The notation includes various slurs, grace notes, and dynamic markings like 'hr' (half rest).

## I LOVE MY LOVE IN SECRET.

*Not too fast.**Scottish air.*

Musical notation for 'I LOVE MY LOVE IN SECRET' in Scottish air style. The music is in common time with a key signature of one sharp. It consists of four staves of six measures each, ending with a double bar line and repeat dots. The notation includes various slurs and grace notes.

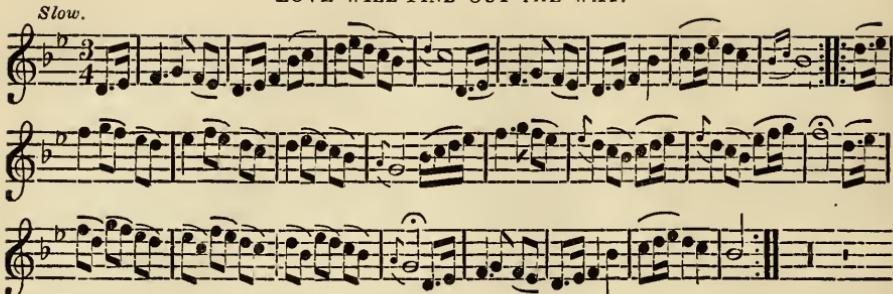
## CALIBRIA.

*Lively.*

Musical notation for 'CALIBRIA' in lively style. The music is in common time with a key signature of one sharp. It consists of two staves of six measures each, ending with a double bar line and repeat dots. The notation includes various slurs and grace notes.

No. 5.

## LOVE WILL FIND OUT THE WAY.



## LADY GRACE DOUGLAS'S REEL.



## ALDRIDGE'S HORNPIPE.



## BUONA NOTTE AMATA BENE.





## MARCHIONESS OF HUNTLY'S JIG.

*Marshall.*

## FLEURS CASTLE.



*Andante espressivo.*

## HE WAS FAM'D FOR DEEDS OF ARMS.

*D. Corri.*

Musical score for 'He Was Fam'd for Deeds of Arms'. The score consists of three staves of music. The first staff starts with a forte dynamic (f). The second staff begins with a piano dynamic (p) followed by a crescendo (cres.). The third staff starts with a piano dynamic (p) followed by a forte dynamic (ff). The score includes dynamics such as f, p, ff, cresc., and decresc.

## THE BAY OF BISCUY.

*Andante cantabile.**Davy.*

Musical score for 'The Bay of Biscay'. The score consists of three staves of music. It features eighth-note patterns and slurs. Measures 11 through 14 contain a basso continuo line indicated by a bass clef and a 'B' symbol.

## GRIFFE'S FAVOURITE MARCH.

Musical score for 'Griffe's Favourite March'. The score consists of three staves of music. It features eighth-note patterns and slurs. Measures 11 through 14 contain a basso continuo line indicated by a bass clef and a 'B' symbol.

## KILLIECRANKIE.

*Scottish air.—Old set.**Very slow.*

Musical score for 'Killiecrankie'. The score consists of three staves of music. It features eighth-note patterns and slurs. Measures 11 through 14 contain a basso continuo line indicated by a bass clef and a 'B' symbol.



## MRS. HAMILTON OF PINTCAITLAND'S STRATHSPEY.

*Nath. Gow.*

*Slow.*      *tr*                          *tr*                          *Nath. Gow.*

Musical score for Mrs. Hamilton of Pintcaitland's Strathspey, featuring five staves of music in common time. The score consists of five staves of music, each with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of *tr*. The second staff begins with a dynamic of *tr*. The third staff begins with a dynamic of *tr*. The fourth staff begins with a dynamic of *tr*. The fifth staff begins with a dynamic of *tr*.

## BROSE AND BUTTER.

*Scottish Jig.*

Musical score for Brose and Butter, featuring two staves of music in common time. The score consists of two staves of music, each with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of *tr*. The second staff begins with a dynamic of *tr*.

## MY LADY'S MANTLE.

*1st set.*

*Moderate.*

Musical score for My Lady's Mantle, featuring two staves of music in common time. The score consists of two staves of music, each with a treble clef and a key signature of one sharp. The first staff begins with a dynamic of *tr*. The second staff begins with a dynamic of *tr*.

## LISTEN TO THE VOICE OF LOVE.

*Slowly.*

*Hook.*

## BENEDITTA SIA LA MADRE.

*Andante.*

*Venetian air.*

*Dim.*

*Dim.*

## BLAR LEINE.—“THE BATTLE OF KINLOCH LOCHY.”

*Very slow and soft.*

*p*

*cres.*

*Gaelic air.*

## GEOLOGICAL RANT.

*S.*

*Fin.*

*& D.C.*

## ASSEMBLY WALTZ.

*John Turnbull.*

*Copyright.*

## MR. STABILINA'S FAVOURITE.

*Nathaniel Gow.*

*Not too fast.*

## ALACE! I VYTE ZOURE TWA FAYRE EYNE.

*Very ancient.*

## VATER ICH RUFE DICH!

KOERNER'S BATTLE PRAYER.—“FATHER I CALL ON THEE.”

*Maestoso.*      *p*      *f*      *f* *Burschen Melody.*—*Himmel.*

## SLOW MARCH FROM “THE BATTLE OF PRAGUE.”

*Kotzwara.*

## ZITTI, ZITTI.

*Rossini.*

*Allegretto.*

## NUMBER NIP WALTZ.

*Thomas Henderson.*

*Copyright.*

*Fin.*

*Duet. Piu dolce.*



## THA MI MO CHADAL.—“I AM ASLEEP.”

ANCIENT SET.

*Gaelic air.*

1st. 2d.

Sheet music for "THE DUSKY NIGHT." in common time. The key signature is one flat. The melody is in three staves. The tempo is marked "Briskly." The third staff concludes with a repeat sign.

## THE DUSKY NIGHT.

*Hunting song.*

Sheet music for "BORTHWICK BRAES." in common time. The key signature is one flat. The melody is in three staves. The tempo is marked "Slow." The third staff concludes with a repeat sign.

## BORTHWICK BRAES.

*Scottish air.*

Sheet music for "BORTHWICK BRAES." in common time. The key signature is one flat. The melody is in three staves. The tempo is marked "Slow." The third staff concludes with a repeat sign.

## THE COQUETTE NEW MOULDED.

*From D'Urfey's "Pills to Purge Melancholy."*

Musical score for 'The Coquette New Moulded'. The score consists of three staves of music in common time, key of G major. The first staff concludes with a 'Fin.' (Final) instruction. The second staff begins with a 'D.C.' (Da Capo) instruction. The third staff concludes with a 'D.C.' instruction.

## PASTHEEN FUEN.

*Irish air.*

Musical score for 'Pastheen Fuen'. The score consists of three staves of music in common time, key of G major. It is marked 'Jig time.' The score concludes with a repeat sign and two endings.

## BHANNERACH DHON NA CHRI.

*Gaelic air.*

Musical score for 'Bhannerach Dhon na Chri'. The score consists of three staves of music in common time, key of G major. It is marked 'Slow.' and includes dynamic markings: *p*, *p*, *p*, *f*, *f*. The score concludes with a repeat sign and two endings.

Burns' song, "The Banks of the Devon," is set to this air.

## MOLLY MACALPIN.

*Irish air.*

Musical score for 'Molly Macalpin'. The score consists of three staves of music in common time, key of G major.



## HAGGIS GEORDIE'S JIG.



## THE BUTCHER BOY.



## MAIDAIN CHUN CHEITEAN.—“SWEET MAY MORNING.”



*Slow with feeling.*

## REST! WARRIOR, REST!

*Michael Kelly.*

*ad lib.*

## MISS NISBET OF DIRLETON'S REEL.

*Nathaniel Gow.*

## COLONEL HOPE'S QUICK STEP.

*Fin.*

*S: Minore.*

*1st.*      *2d.*      *S:*

*Moderato.*

## THE NATIONAL, OR RUSSIAN WALTZ.

*8*      *3*

*3*

*Fin.*

minore.

D.C.

## LORD DUNMORE'S QUICK MARCH.

*George Muschet.*

## THE MARKET CHORUS

FROM THE OPERA OF "MASANIENNO."

*Auber.*

## LA ROCHELLE.

## THE BALDERSTON QUADRILLES.

*Arranged for the Universal Tune-Book.*

Tak your auld cloak about ye.

No. 1.—LE PANTALON.

Music score for No. 1—Le Pantalon, featuring four staves of 2/4 time, F major. The score includes dynamics like f, ff, p, and D.C., and various performance markings such as slurs and grace notes.

No. 2.—L'ÉTÉ.

Bonnie Jeanie Gray.

Music score for No. 2—L'Étè, featuring four staves of 2/4 time, F major. The score includes a dynamic instruction D.C. at the end.

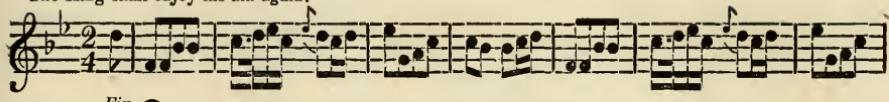
No. 3.—LA POULE.

My boy ~~S.~~ Tammy.

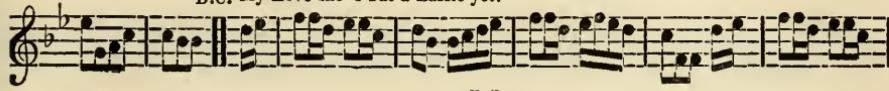
Music score for No. 3—La Poule, featuring four staves of 6/8 time, F major. The lyrics "Hooley and Fairly." are written above the fourth staff. The score includes a dynamic instruction D.C. at the end.

## No. 4.—LA TRENISE.

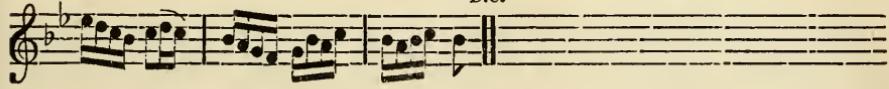
The King shall enjoy his ain again.

*Fin.*

D.C. My Love she 's but a Lassie yet.

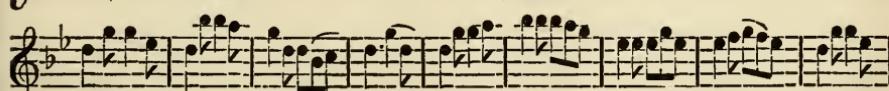


D.C.

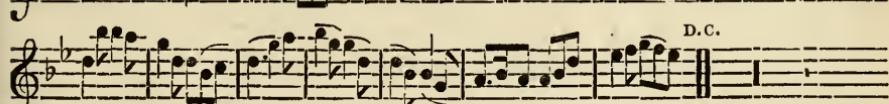


The Berwickshire Quick Step.

## No. 5.—LA FINALE.

*Fin.*

D.C.



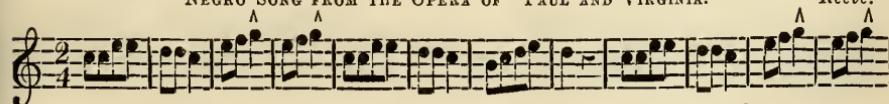
## ACKEE-O.

NEGRO SONG FROM THE OPERA OF "PAUL AND VIRGINIA."

Reeve.

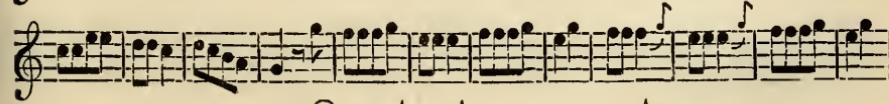
A

A



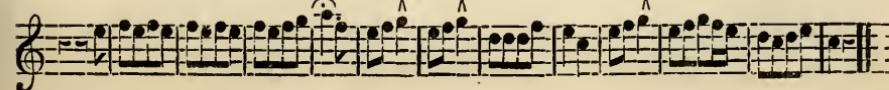
A

A



A

A



*Slow strathspey time.*

## THE HIGHLAND WATCH.

Musical score for 'The Highland Watch' in G major, 2/4 time. The score consists of eight staves of music. The first four staves begin with a treble clef, the next two with a bass clef, and the final two with an alto clef. The music features various rhythmic patterns, including sixteenth-note chords and eighth-note pairs. The notation includes dynamic markings such as 'tr' (trill) and 'hr' (harmonic). The piece concludes with a final dynamic marking of 'tr'.

## HONOURABLE RAMSAY MAULE'S FAVOURITE.

Nathaniel Gow.

Musical score for 'Honourable Ramsay Maule's Favourite' in G major, 6/8 time. The score consists of five staves of music. The first two staves begin with a treble clef, the next two with a bass clef, and the final one with an alto clef. The music features sixteenth-note chords and eighth-note pairs. The notation includes dynamic markings such as 'tr' (trill), 'hr' (harmonic), and 'tr'. The piece concludes with a final dynamic marking of 'tr'.

## SHE ROSE AND LET ME IN.

*Slow.*

## CUIR A GHAOIL DILEAS THARRUM DO LAMH.

*Slow with expression.**"PLACE, TRUE LOVE, THINE ARM AROUND ME."**Gaelic air.*

Musical score for "Place, True Love, Thine Arm Around Me." in common time, key of G major. The score is divided into nine staves, each containing eight measures. The first staff begins with a half note followed by eighth-note pairs. Subsequent staves feature various rhythmic patterns, including eighth-note pairs, sixteenth-note patterns, and eighth-note groups. Measure 8 of the ninth staff concludes with a single eighth note.

No. 6.

## CORELLI'S JIGGA.

*Allegro.*

12  
8

## STRATHAVICH.

*Very slow.*

Gaelic air—printed for the first time.

## ALLOA HOUSE.

*Slow.*



Slow and distinctly.

## GLENGARY'S FOXHUNTER.

Kennedy.

Musical notation for "GLENGARY'S FOXHUNTER" in common time. It includes dynamics such as *p*, *cres.*, *hr*, and *cres.*. An example section is labeled "Ex.".

## COLEEN DHAS CROOTHE NA MOE.

Slow. *p*

## "THE PRETTY GIRL MILKING HER COW."

Irish air.

Musical notation for "COLEEN DHAS CROOTHE NA MOE." in common time. It includes dynamics *f*, *p*, and *hr*.

## OH LOVE! HOW JUST AND HOW SEVERE THY MIGHTY GODHEAD IS.

Not too slow.

Francis Forcer.—*Playford's Collection*, 1684.

Musical notation for "OH LOVE! HOW JUST AND HOW SEVERE THY MIGHTY GODHEAD IS." in common time. The music features various note heads and rests.

## TULLOCHGORUM.

*Strathspey.*

Musical score for TULLOCHGORUM, a Strathspey in G major. The score consists of three staves of music, each with a treble clef and a key signature of one sharp. The music features various rhythmic patterns, including eighth and sixteenth notes, and includes several fermatas and repeat signs.

## LORD MACDONALD.

*Reel.*

Musical score for LORD MACDONALD, a Reel in G major. The score consists of three staves of music, each with a treble clef and a key signature of one sharp. The music features eighth and sixteenth note patterns, with a prominent bass line in the third staff.

## CORPORAL CASEY.

*Sprightly Jig time.*

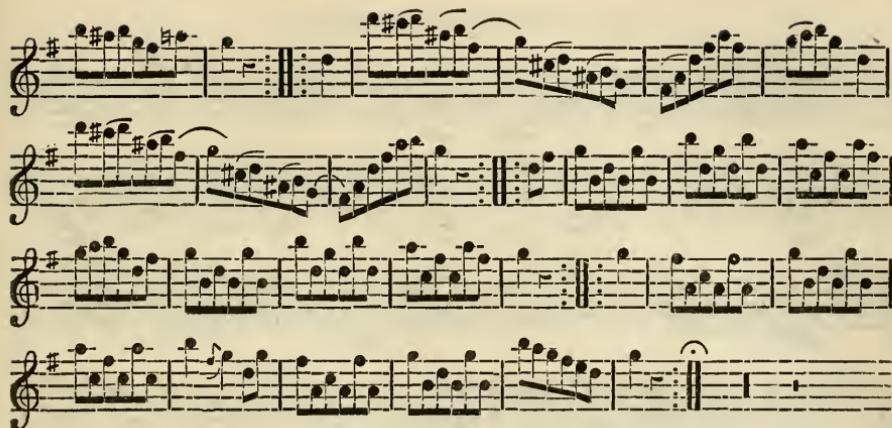
The bars marked \* may be omitted at pleasure.

*Irish air.*

Musical score for CORPORAL CASEY, an Irish air in G major. The score consists of three staves of music, each with a treble clef and a key signature of one sharp. The music features eighth and sixteenth note patterns, with two sections marked with an asterisk (\*).

## WALTZ.

Musical score for a Waltz in G major. The score consists of three staves of music, each with a treble clef and a key signature of one sharp. The music features eighth and sixteenth note patterns, typical of a waltz rhythm.



## LOWLAND WILLIE.



## OLD FRENCH MELODY.

Musical score for 'OLD FRENCH MELODY' in G major, 2/4 time, labeled 'Andante.'. The score consists of three staves of music for a single instrument. The first staff begins with eighth-note pairs, followed by sixteenth-note pairs. The second staff continues with eighth-note pairs and sixteenth-note pairs. The third staff concludes with a series of eighth-note pairs.

*Chœur.*

Musical score for 'OLD FRENCH MELODY' in G major, 2/4 time, labeled 'Chœur.'. The score consists of two staves of music for a single instrument. The first staff begins with eighth-note pairs, followed by sixteenth-note pairs. The second staff continues with eighth-note pairs and sixteenth-note pairs.

## DUKE OF YORK'S FAVOURITE TROOP.



## THE SOUTERS OF SELKIRK.

*With spirit.*

*Scottish air.*

A musical score for five staves of music. The key signature is A major (two sharps). The time signature is common time (indicated by '8'). The first staff begins with a dynamic of *p*. The second staff begins with a dynamic of *p*. The third staff begins with a dynamic of *p*. The fourth staff begins with a dynamic of *p*. The fifth staff concludes the piece.

## CHARLES STREET, BATH.

*Reel.**Andante.*

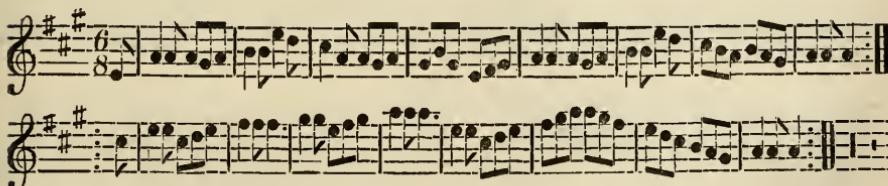
## VENETIAN AIR.

*Fin.**D.C.**Not too fast.*

## THE SHEPHERD'S SON.

*Very old Scottish air.*

## SOLDIER'S DANCE.



## WHEN WE SAILOR LADS FIRST PUT TO SEA.

*With spirit.**From "The Mariners."**Fin.**D.C.*

## KATE KEARNEY.

*Moderate, with feeling.**Irish air.*

## COME SING ROUND MY FAVOURITE TREE.

*Not too fast. S:*

## CHANSON D'ARTOIS.

*Playfully.**Mons. Heron Fils.**Fin.*

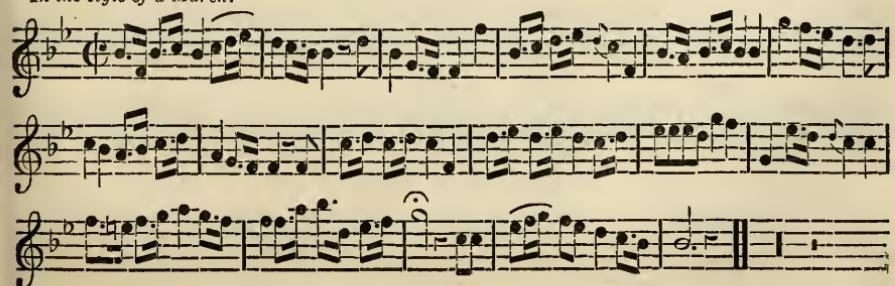
## MOULINES MARIA.

*J. Moulds.**Moderate.*

## AIR.

*Rossini.**Moderate.*

## THE FIRST OF JUNE.

*In the style of a March.*

## NANCY'S TO THE GREENWOOD GANE.

*Slow.*

*Old Scottish air.*

## ONE KIND KISS BEFORE WE PART.

*Very slow, and with much feeling.*

*Fin.*

*D.C.*

BOLERO.

## FROM THE OPERA OF "MASANIENNO."

*Allegro.*

*Auber.*

## THE CALEDONIAN HUNT.

*Strathspey.*

*Sir Alexander Don.*



## THE FAIRY DANCE.

## THOU ART GANE AWA FRAE ME, MARY.

*Slow, with feeling.*

## JOHNNIE FAA.

*Very slow.**Old Scottish melody.*

## MY APRON DEARIE.

*Slow.*

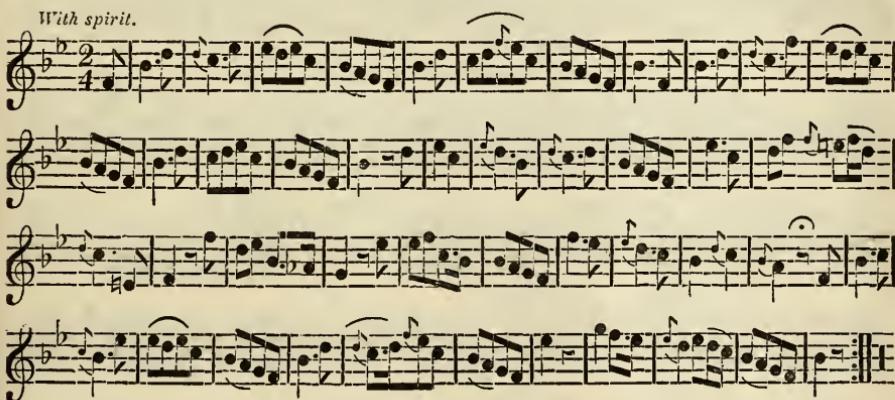
## AIR.



## THE TRIUMPH.

*Country dance.*

## BUXOM NAN.

*With spirit.*

## QUICK STEP.



## FISHER'S HORNPIPE.

KNOWN ALSO AS "BLANCHARD'S HORNPIPE."

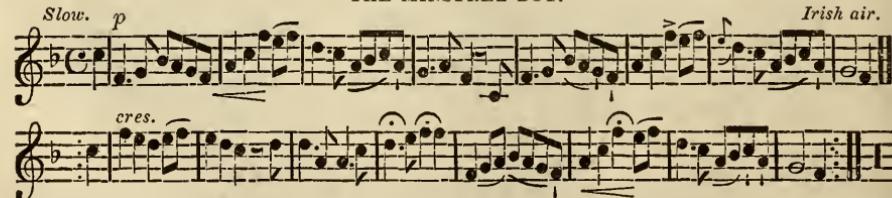


## LES CHARMANTS ANGLOIS.

Quadrille.



## THE MINSTREL BOY.



Gallop time.

## JOHN PATERSON'S MARE.





*Not too fast.*

## COCK UP YOUR BEAVER.

*Scottish air.*

## ALL'IDEA WALTZ.

*Rossini.*

## BONNIE JEAN.

*Scottish air.*

## CUMHADH FION.

OSSIAN'S LAMENT FOR HIS FATHER.

*Very slow and expressive.**Gaelic air.*

3/4  
G major

## CALVER LODGE.

*Country dance.*

Common time  
G major

*S. va*

*S. D.C.*

## MALBROUH VA.T-EN GUERRE.

*French popular melody.*

6/8  
G major

*f*

## FAREWELL.

*Very slow.*

6/8  
G major

No. 7.

## LE PETIT TAMBOUR.

*May be ♩; played as a Quadrille.*

## MARCH

*Majestically.*  
DUET. *f*

FROM THE OPERA OF "BLUE BEARD."

*Michael Kelly.**Fin.*

## JESSIE THE FLOWER OF DUMBLANE,

*Not too fast—with feeling.**R. A. Smith.*

## THE RISING OF THE LARK.

*Moderately.*

*Welch air.*

## THE HUNTER'S CHORUS.

FROM THE OPERA OF "DER FREYSCHUTZ."

Weber.

*Sempre staccato.*

WALTZ.

Henry Herz.

## SATURDAY NIGHT AT SEA.

*Moderate.*

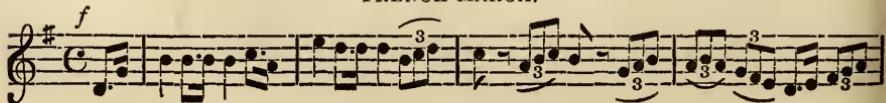
## KINCALDRUM'S REEL.

*Scottish.*

## THE DEIL AMANG THE MEALMONGERS.

*Scottish.**Moderate.*

## FRENCH MARCH.





## QUADRILLE.



## THE KILWINNING PAPINGO WALTZ.

*Copyright.*

*J. M.*

*Fin.*

*D.C.*

A musical score for 'THE KILWINNING PAPINGO WALTZ' in G major, 3/8 time. The score consists of four staves of music. It features eighth-note patterns and sixteenth-note figures. The piece concludes with a final cadence labeled 'Fin.' and includes a 'D.C.' (Da Capo) marking at the end of the score.

*Very slow.*

WALY, WALY.

*Scottish air.*

HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN.

*With spirit.*

VALSE DU DUC DE REICHSTADT.

*Sva.*

*mf*

D.C.

THE EARL OF EGLINTON'S BIRTH-DAY.

Composed by the late Hugh Gilmour, of Stevenston, Ayrshire, and never before published.

*Strathspey.*

## SIR DAVID HUNTER BLAIR'S REEL.



## PETRONELLA.

*Country Dance or Hornpipe.*

## DER ALPINE SANGER.

*German air.*

## ROAST BEEF OF OLD ENGLAND.



## THE BONNIE HAWTHORN THAT BLOOMS IN THE VALE.

*Slow and with feeling.*

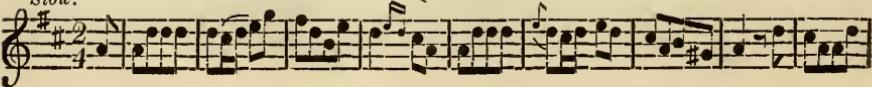
## HIGHLAND LADDIE.

*Moderate.*

## JENNY DRINKS NAE WATER.

*Not too fast.**Scottish air.*

## THE LASS OF RICHMOND HILL.

*Slow.*



## THE PORTREATH HORNPIPE.

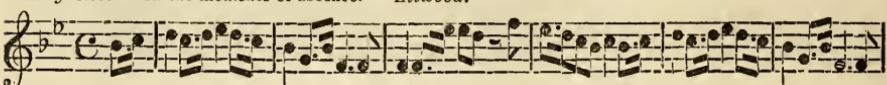
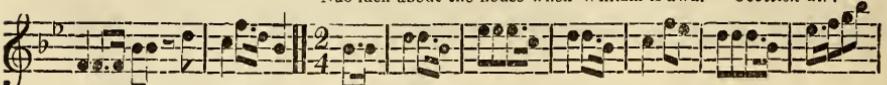
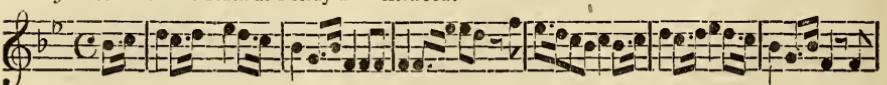
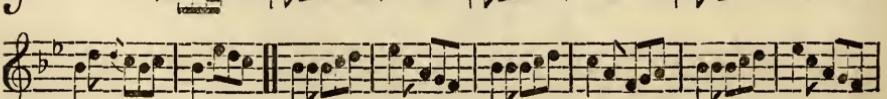
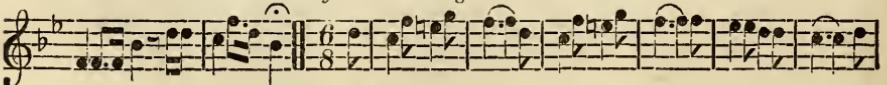
*Copyright.**R. Bain.*

## WEIDEMAN'S MINUET.

*Moderate.*

## DIALOGUE DUET.

FROM ATTWOOD'S "MOUTH OF THE "NILE."

*Slow and pathetic.*—"When William was gone."—*Attwood.**Quick.*—"Many be the merry days that we may pass together."—*Del**Caro's Hornpipe.**Larghetto.*—"In the moments of absence."—*Attwood.*"Nae luck about the house when William is awa."—*Scottish air.**Larghetto.*—"On the beach as I stray'd"—*Attwood.**Allegro.*—"Now to grief adieu."—*Martini.*



## SPANKING JACK.

*Not too fast.*

*Dibdin.*  
*ad lib.*      *tempo*

## MISS GIBSON'S REEL.

## THE COUNTRY SHEEP-SHEARING; OR THE WATERMAN'S DANCE.

*Moderate.**From "Durfey's Pills to Purge Melancholy."*

SOUND ARGUMENT.—“WE SHOULD ALL BE UNHAPPY TOGETHER.”

*Lento è lachrymoso.*



*Jig time.*

PADDY O'RAFFERTY.

*Irish air.*



MISS MADELINA SINCLAIR'S STRATHSPEY.



*Slow, with expression.*

## FAR, FAR AT SEA.

C. H. Florio.

*ad lib.*

*Copyright.*

## MRS. MEIN'S STRATHSPEY.

John Smith.

*3*

*In the style of a March.*

## NON PIU ANDRAI.

Mozart.

*p*

*f*

*p*

*f*

*3*

*Slow and pathetically.*

## AIR.

Weber.



GLORIOUS THE RAY GLANCING OVER THE OCEAN.

FROM THE OPERA OF "PAUL AND VIRGINIA."

*Moderate.*

W. Reeve.

*Slow with expression.*

GIULLAN NAM BO.--"THE COW BOY."

Gaelic air.





## ANOTHER CUP AND THEN.

*Moderate.*

*Dibdin.*

Musical score for 'THE SWELLING CANVASS.' in G minor, 2/4 time. The key signature has one flat. The tempo is marked 'Moderate.' The score consists of four staves. The fourth staff ends with a dynamic 'ff' (fortissimo).

## THE SWELLING CANVASS.

*Lieut. Ross, R.N.*

*Moderate.*

Musical score for 'TWINE WEEL THE PLAIDEN.' in G minor, 2/4 time. The key signature has one flat. The tempo is marked 'Slow and distinct.' The score consists of three staves. The third staff ends with a dynamic 'ff' (fortissimo).

## TWINE WEEL THE PLAIDEN.

*Old Scottish air.*

*Slow and distinct.*

Musical score for 'TWINE WEEL THE PLAIDEN.' in G minor, 2/4 time. The key signature has one flat. The tempo is marked 'Slow and distinct.' The score consists of two staves. The second staff ends with a dynamic 'ff' (fortissimo).

## WHAT THE DEIL AILS YOU.

*Reel.*

Musical notation for 'WHAT THE DEIL AILS YOU.' in common time, treble clef, featuring a reel style. The melody consists of two staves of eight measures each, separated by a repeat sign.

## FYE, GAR RUB HER O'ER WI' STRAE.

*Old Scottish air.**Slow.*

Musical notation for 'FYE, GAR RUB HER O'ER WI' STRAE.' in common time, treble clef, featuring a slow reel style. The melody consists of two staves of eight measures each, separated by a repeat sign.

## JENNY NETTLES.

*Reel.*

Musical notation for 'JENNY NETTLES.' in common time, treble clef, featuring a reel style. The melody consists of four staves of eight measures each, separated by repeat signs.

## GOOD NIGHT AND JOY BE WI' YOU A'.

*Slow.*

Musical notation for 'GOOD NIGHT AND JOY BE WI' YOU A'.' in common time, treble clef, featuring a slow reel style. The melody consists of two staves of eight measures each, separated by a repeat sign.

*Copyright.*

## FOOT IT FEATLY.

*John Turnbull.**Reel.*

## THE BANKS OF SPEY.

*Strathspey.*

## NATHANIEL GOW'S LAMENT FOR HIS BROTHER.

*Pathetically slow.*

Sheet music for 'NATHANIEL GOW'S LAMENT FOR HIS BROTHER.' in common time, F major. The music consists of four staves of sixteenth-note patterns. The first staff starts with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The music is in a pathetically slow tempo, as indicated by the instruction in the title.

No. 8.

## DUET FROM THE "GOLDEN PIPPIN."

*Monsignier.*

A musical score for a duet, consisting of two staves of music. The music is written in G major (indicated by a sharp symbol) and 2/4 time. The top staff begins with a treble clef, and the bottom staff begins with a bass clef. The music consists of eight measures per staff, with each measure containing two beats. The notation includes various note heads (solid black, open, and hollow), stems, and bar lines. The piece concludes with a final measure ending in a half note. The title "DUET FROM THE 'GOLDEN PIPPIN.'" and the author's name "Monsignier." are printed above the top staff.



## TELL ME MY LUTE.

*Slow.*

SERENADE FROM "THE DUENNA."



## MISS JANE STUART'S STRATHSPEY.

*Copyright.*

T. H.



## CAM YE BY ATHOL.

*Gaelic air.*

THE FLORA DAY WELCOME.

Copyright.

R. Bain.

COLONEL BALFOUR'S QUICK STEP.

Allegro.

George Muschet.

MARCH.

Majestically.

FROM THE OPERA OF "TANCREDI."

Rossini.

## THE ECHO CATCH.

*Herschell.*

*ff* *p*

*ff* *p* *echo.* *f* *echo.* *f* *echo.*

*echo.* *echo.* *echo.* *echo.*

Three staves of musical notation in G major. The first staff starts with a forte dynamic (ff). The second staff begins with a forte dynamic (ff) and includes an 'echo.' instruction. The third staff begins with a forte dynamic (f). The notation consists of various note heads and stems, with some notes having horizontal dashes or dots indicating pitch or duration.

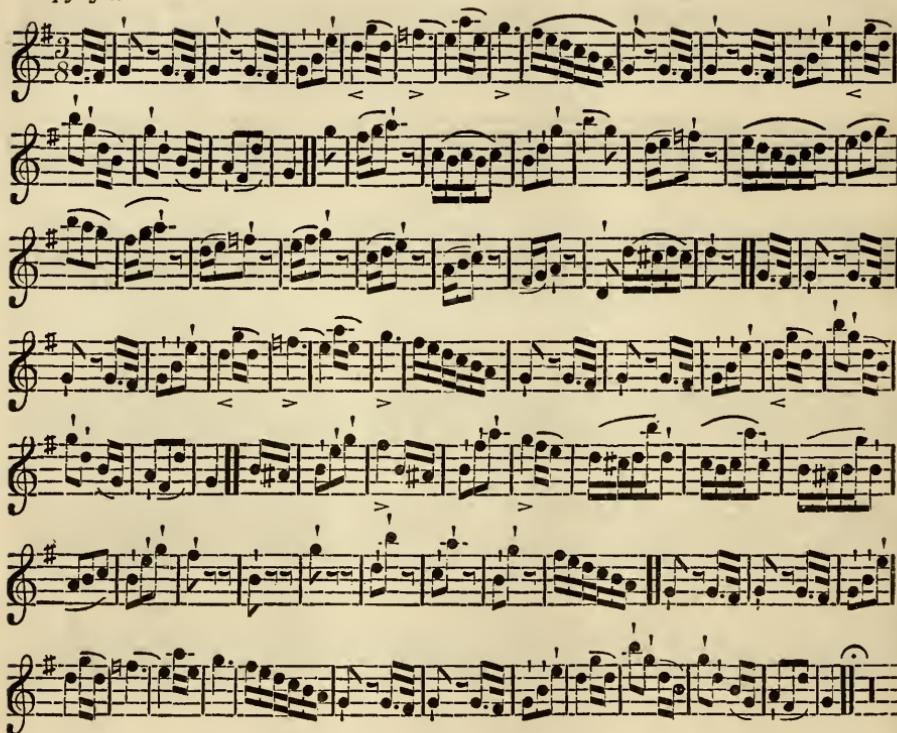
WHA'LL BE KING BUT CHARLIE,

*Jacobite air.*

Three staves of musical notation in G major, identified as a Jacobite air. The notation includes a measure with a time signature of 8 (common time). The music consists of eighth-note patterns and rests, with some notes having vertical stems and others horizontal dashes.

*Copyright.*

## NEW STOP WALTZ.

*John Turnbull.*

## HOME, SWEET HOME.

*Moderate.**Sicilian air.*

*Bold and energetically.* SEE THE CONQUERING HERO COMES.

*f*

*Fin.*

*Handel.*

*D.C.*

COME O'ER THE STREAM CHARLIE.

*Moderate.*

*Jacobe air.*

HOPE TOLD A FLATTERING TALE.

*Andante.*

THE IRISH WASHERWOMAN.

*Fig.*

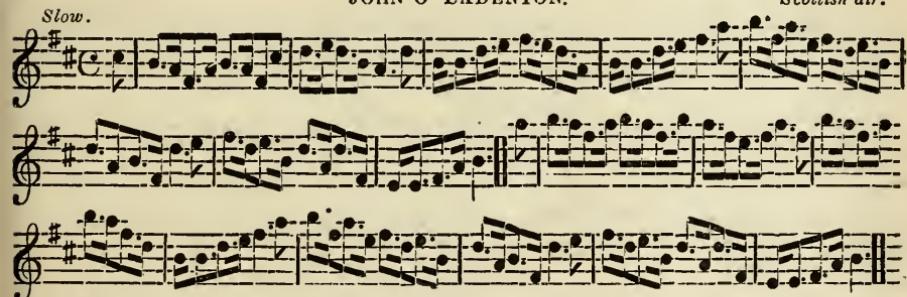
## TRIO FROM THE COMIC OPERA OF "THE COOPER."

*Dr. Arne.*

The sheet music contains eight staves of musical notation for three voices. The top staff is for the Soprano, the middle staff for the Alto, and the bottom staff for the Tenor/Bass. The key signature is one sharp, indicating F major. The time signature is common time (3/4). The music is divided into measures by vertical bar lines. The vocal parts are separated by vertical bar lines. The music includes various note values such as eighth and sixteenth notes, and rests. The vocal parts are: Soprano (top staff), Alto (middle staff), and Tenor/Bass (bottom staff).



## JOHN O' BADENYON.

*Scottish air.*

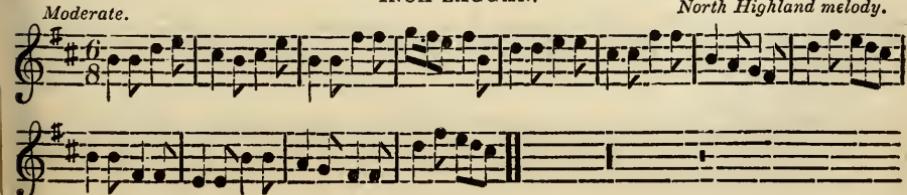
The Rev. Mr. Skinner's song, beginning "When first I came to be a man," was written for the above air.

## THE AULD BRIG O' DOON.

Copyright.—John Turnbull.



## INCH LAGGAN.

*North Highland melody.*

*With spirit.*

## THE DOWNFALL OF PARIS.

*p*

## QUICK STEP FROM "THE BATTLE OF PRAGUE."

*Kotzwarra.*

*D.C.*

## AWAY TO THE COPSE.

*Old English hunting song.*



## THE STORM WALTZ.

*Mozart.*

*Dolce.*

## BONNIE MARY.

*Slow and expressive.*

## CALLER HERRING.

*Not too fast.*

*Nathaniel Gow.*

## BRECHIN CASTLE.

*S.*

*Strathspey.*

## MISS STEWART'S REEL.

*J. Pattison.*

1st.                    2d.

## TOM THUMB.

*Hornpipe.**Moderate.*

## BEAUTY.

*Pleyel.*

## GRAND MARCH.

*Findon.*

## LET'S PUSH ABOUT THE FLOWING BOWL.

*Briskly.*

## THOU SOFT FLOWING AVON.

*Slow.**Dr. Arne.*

## LET'S HAVE A DANCE.

*Moderate.*

FROM MATTHEW LOCKE'S MUSIC TO "MACBETH."



## AH! IL CIEL CONSENTA.

*Dolce.*

*Bellini.*

## WATSON'S SCOTCH MEASURE.

*Slow and distinct.*

*Very old air.*

## SOMEBODY.

*Moderate.*

## TYROLESE WALTZ.

*Dolce.*

*Fin.*

*D.C.*

No. 9.

## VIRGINIA QUICK STEP.

*B. A. Burditt.*

*ff*

Lucy Long.

*f* ist. 2d.

*p* Ole Dan Tucker.

*f* Git out de way.

D.C.

## WALTZ.

D.C.

## THE MERRY PARTY AT DUNOON.

*Jig time.**Copyright.*

Sheet music for 'The Merry Party at Dunoon' in Jig time. The music is written for two staves. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The tempo is marked 'Jig time.' The dynamics include *f*, *p*, *f*, *p*, *minore.*, *f*, *ff*, and *D.C.*

## PORTUGUESE AIR.

*Very slow.*

Sheet music for 'Portuguese Air' in a slow tempo. The music is written for two staves. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The tempo is marked 'Very slow.'

## FRIENDSHIP.

*Moderate.*

Sheet music for 'Friendship' in a moderate tempo. The music is written for two staves. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The tempo is marked 'Moderate.'

## THE BIRKS OF INVERMAY.

*Scottish melody.**Slow.*

## THE MILLER OF MANSFIELD.

*Sprightly.*

## THE STANDING TOAST, "THE LASS THAT LOVES A SAILOR."

*With spirit.**Dibdin.*

## THE COTTAGE ON THE MOOR.

*Moderate.*



## GRAND MARCH IN "ALFRED THE GREAT."

*Maestoso.*

*Cimarosa.*

## NEW LANGOLEE.

*Slow.*

*Irish air.*

The song, "The Banks of the Dee," is sung to the above air.

## JENNY SUTTON.

*Reel.*

## HORNPIPE.

*Fin.*

*1st.*

*2d.* | *D.C.*

## ARIA.

*Moderate.*

*Rossini.*

## CRAZY JEAN.

*Slow.*

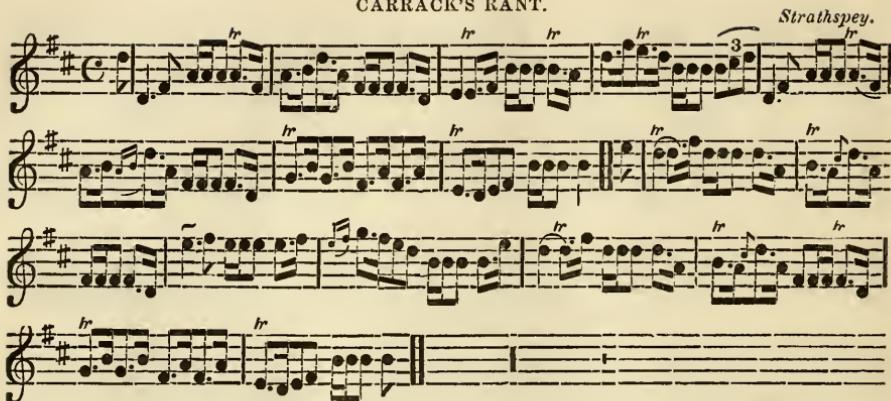
*Miss Abrams.*

The above air was composed for Monk Lewis' song beginning, "Why fair maid in every feature."

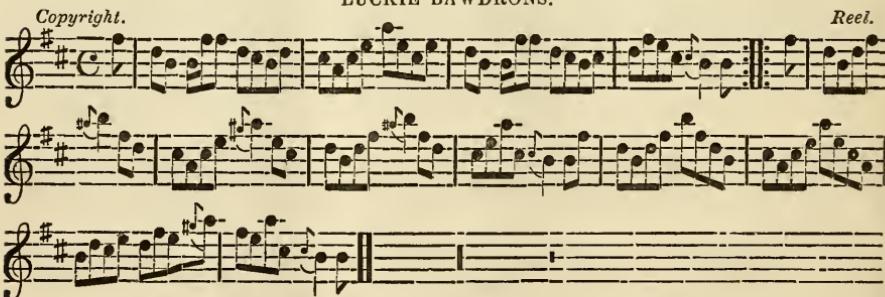
## CIRCASSIAN CIRCLE.

*Lively dancing time.*

## CARRACK'S RANT.



## LUCKIE BAWDRONS.



## THE HIGHLANDMAN KISS'D HIS MOTHER.



## MISS CATHERINE CAMPBELL OF ARDMORE'S STRATHSPEY.





## CRUISKEEN LAWN.

*Slow.**Irish air.*

## POOR HILLARIO KICK'D OUT OF PLACE.

*Moderate.*

FROM THE "MAGIC PICTURE," BY SHIELD.

## GLASGOW OLD HARMONIC SOCIETY.

*Very slow.*

James Warden.—Copyright.

## MAIS' AN TAOBH TUADH—"THE BEAUTY OF THE NORTH."

*Strathspey style.*

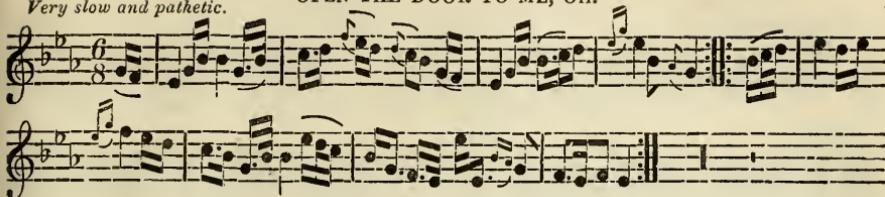
## WIDOW ARE YE WAKING.

*Slow.*

## THOUGH BACCHUS MAY BOAST.

*Very slow and pathetic.*

## OPEN THE DOOR TO ME, OH.



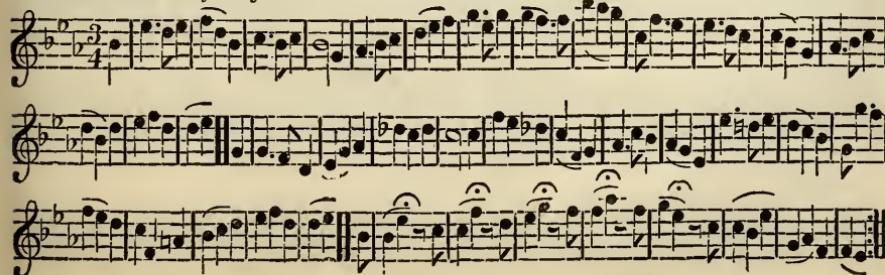
## WHEN THE WORLD FIRST BEGAN.

*With spirit.**Attwood.**Moderate.*

## THE NEGLECTED SOLDIER.



## THE THIRD OF DECEMBER.

*Slow and with much feeling.**Copyright.*

## THE WISE MAN'S RESOLUTION, "I'LL NEVER BE MARRIED AGAIN."

*Lively, but not too fast.*

Musical score for 'The Wise Man's Resolution' in G major, 2/4 time. The score consists of three staves of music. The first two staves are identical, featuring eighth-note patterns. The third staff begins with a treble clef, a sharp sign, and a common time signature. It includes markings 'ad lib.' and 'Tempo.'

## JINGLING JOHNNIE.

*With spirit.*

Musical score for 'Jingling Johnnie' in G major, 2/4 time. The score consists of three staves of music, each featuring eighth-note patterns.

Watt's song, "Kate Dalrymple," is sung to the above air.

## THE HOME OF MY HEART.

*E. Phelps.*

Musical score for 'The Home of My Heart' in G major, 2/4 time. The score consists of three staves of music, each featuring eighth-note patterns.

## THE FAIRIE.

*Sprightly.*

Musical score for 'The Fairie' in G major, 2/4 time. The score consists of three staves of music, each featuring eighth-note patterns.



## MADAME FREDERICK'S DANCE.

*Marshall.*

## SORUIDH SLAN DON AILEAGAN—“FAREWELL DARLING YOUTH.”

*Very slow.**p**Gaelic air**Slow and expressive.*

## THE WINTER OF LIFE.



Burns' song, “But lately seen in gladsome green,” is set to the above melody.

## SCOTCH MARCH.



## MINUET.

*Humble.*

The musical score for "Minuet" consists of three staves of music. The notation is in G major and 3/4 time. The first staff begins with a treble clef and a dynamic marking *p*. The second staff begins with a bass clef and a dynamic marking *f*. The third staff begins with a bass clef. The music includes eighth and sixteenth notes, with grace notes and slurs. Measure numbers 1 through 12 are written above the staves. Articulation marks like *hr* (hand rest) and *3* (three) are present. The score concludes with a repeat sign followed by "D.C." (Da Capo).

## WHERE ARE YOU GOING MY PRETTY MAID

Fin.

*Old English air. D.C.*

*Moderate.*

## THE STREAMLET THAT FLOWED ROUND HER COT.

FROM "THE WOODMAN."

*Shield.*

*Slow.*

## THE LITERARY DUSTMAN.

*Not too fast.*

## LEIBER AUGUSTINE.

*Bavarian air.*

## THE GARNOCK WATER.

*James Ramsay.—Copyright.*

*Slow.*

## I'LL MAK YOU BE FAIN TO FOLLOW ME.

*Lively.*

*Scottish air.*

## KICK THE ROGUES OUT.

*Jig time.*

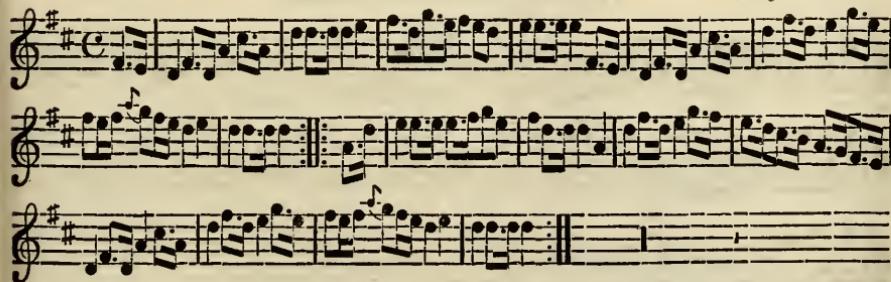
## THE TRENT WALTZ.

*Beethoven.*

## THE MORGAN RATTLER.



## SIR GEORGE RODNEY'S MARCH.

*George Muschett.*

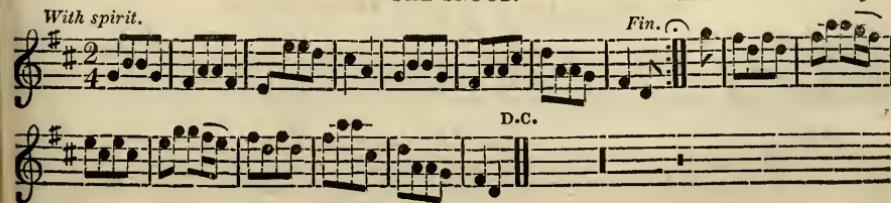
## THE SNOOD.\*

*Ancient Scotch melody.*

*With spirit.*

*Fin.* 

*D.C.*



No. 10.

\* Old name, "Hey the bonnie Breast-knots."

*Slow and with feeling.*

## CRADLE SONG.

*Very old.*

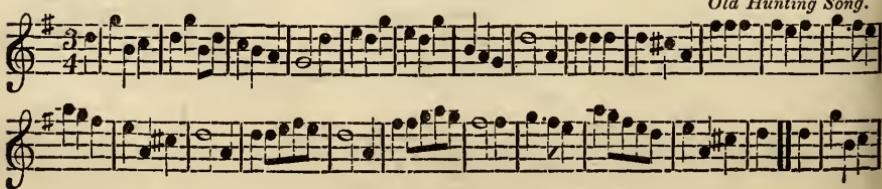
## LE PASSEAU.

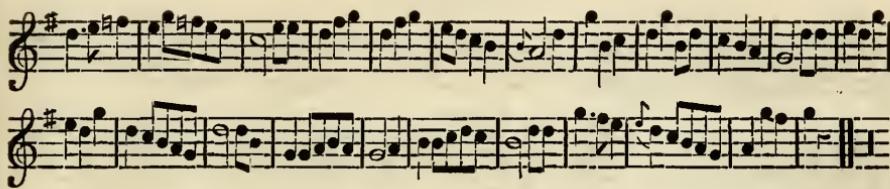
*Allegretto.*

## LORD SEAFORTH'S STRATHSPEY.



## TO THE CHACE MY CHOICE SPIRITS AWAY.

*Old Hunting Song.*



## THE SWISS DROVER BOY.

*Moderate.*

Musical notation for 'THE SWISS DROVER BOY.' in G major, 2/4 time. The melody consists of four staves of eight measures each. It includes dynamic markings such as 'D.C.' (Da Capo) and a fermata over the eighth measure of the fourth staff.

From the above air T. H. Bayley has taken the subject of the melody of his song "Long, long ago."

## ANNAN WATER.

*Slowly.*

Musical notation for 'ANNAN WATER.' in G major, common time. The melody consists of four staves of eight measures each, featuring eighth-note patterns and grace notes. The title 'Scottish melody.' is written above the fourth staff.

## FIN CH'AN DAL VINO.

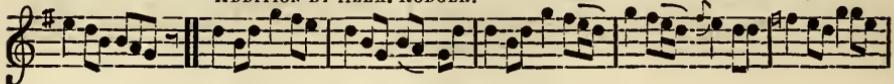
*Quick.*

Musical notation for 'FIN CH'AN DAL VINO.' in G major, 2/4 time. The melody consists of three staves of eight measures each. It includes dynamic markings such as 'Fin.' (Fine) and 'D.C.' (Da Capo). The title 'Mozart.' is written above the third staff.

## BRAVE LEWIE ROY.

*Slow.**Gaelic fragment.*

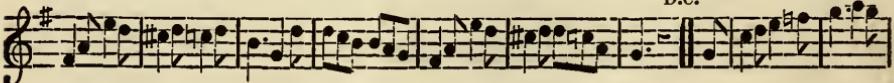
ADDITION BY ALEX. RODGER.



## CARNIVAL DI VENEZZA.

*Allegro.**Fin.* *Quadrille.*

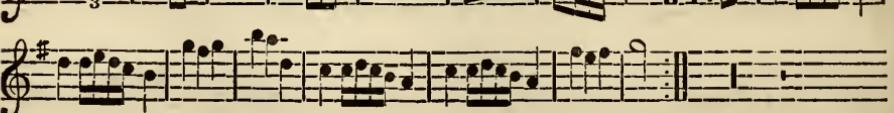
D.C.



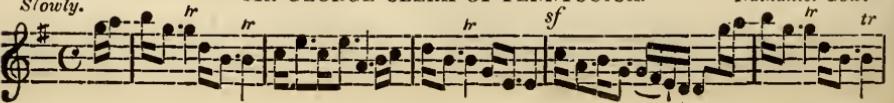
D.C.



## WALTZ.

*Slowly.*

## SIR GEORGE CLERK OF PENNYCUICK.

*Nathaniel Gow.*

Two staves of musical notation in G major. The first staff starts with a dynamic *sf*, followed by *tr*. The second staff begins with *p*, followed by *tr*.

*Boldly and spiritedly.*

## BRUEDER LAGERT EUCH IM KREISE.

*Burschen melody.*

Two staves of musical notation in G major, 3/4 time. The first staff is labeled "Slow." The second staff is labeled "1st."

## ALISTER M'ALISTER'S LAMENT.

*Slow.**2d.**With spirit.*

## UNDER THE ROSE.

Three staves of musical notation in G major, 6/8 time. The first two staves are identical. The third staff begins with a different melodic line.

## LOVER'S WHIMS.

*Moderate.**From "Pills to Purge Melancholy."*

Two staves of musical notation in G major, 3/4 time. The first staff consists of eighth-note chords. The second staff consists of sixteenth-note chords.

*Copyright.*

## RUBEZAHL'S WALTZ.

T. H.

The music consists of two staves of musical notation in G major, 3/4 time. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines.

NORTH AND SOUTH, OR BOTH SIDES OF THE TWEED. *Strathspey.*

The music consists of two staves of musical notation in G major, 2/4 time. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines.

THE BEAUTIES OF WINDSOR.

*Hornpipe.*

The music consists of two staves of musical notation in G major, 2/4 time. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines.

HOW HAPPY COULD I BE WITH EITHER.

FROM "THE BEGGAR'S OPERA."

*Moderate.*

The music consists of two staves of musical notation in G major, 6/8 time. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines.

GENTLE YOUTH, AH! TELL ME WHY.

FROM "LOVE IN A VILLAGE."

*Slow.**Dr. Arne.*

The music consists of two staves of musical notation in G major, 2/4 time. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. The notation includes various note heads, stems, and bar lines, with dynamics like 'f' and 'p' indicated.



## THE DARMSTADT WALTZ.



*Printed for the first time.*

## AUCHINCRUIVE HOUSE.

The seat of James Oswald, Esq., M.P.

Reel.—*Hugh Gilmour.*

Musical score for "AUCHINCRUIVE HOUSE" in common time. The score consists of two staves of music. The top staff starts with a treble clef, and the bottom staff starts with a bass clef. The music includes various note heads, stems, and rests. The score is divided into measures by vertical bar lines. At the end of the score, there are two boxes labeled "1st." and "2d." above the staves.

## CALLAM'S FROLIC.

Musical score for "CALLAM'S FROLIC" in common time. The score consists of two staves of music. The top staff starts with a treble clef, and the bottom staff starts with a bass clef. The music includes various note heads, stems, and rests. The score is divided into measures by vertical bar lines. At the end of the score, there are two boxes labeled "1st." and "2d." above the staves.

THE AULD MAID WAD BE MARRIED; OR, MY MITHER'S AYE GLOWERING OWER ME.

*With spirit, but not too fast.*

Scottish.

Musical score for "THE AULD MAID WAD BE MARRIED" in common time. The score consists of two staves of music. The top staff starts with a treble clef, and the bottom staff starts with a bass clef. The music includes various note heads, stems, and rests. The score is divided into measures by vertical bar lines.

Burns' song, "Louis what reck I by thee," is sung to the above tune.

HARD IS THE FATE OF HIM WHO LOVES.

Gaelic air.

Musical score for "HARD IS THE FATE OF HIM WHO LOVES" in common time. The score consists of two staves of music. The top staff starts with a treble clef, and the bottom staff starts with a bass clef. The music includes various note heads, stems, and rests. The score is divided into measures by vertical bar lines.

## TALK NOT OF YOUR DIRTY ACRES

*Bold and with spirit.*

BASS SONG FROM THE OPERA OF "TWO TO ONE."

Dr. Arnold.

Musical score for 'Talk Not of Your Dirty Acres' in common time, bass clef. The score consists of four staves of music. The first three staves begin with a bass clef, while the fourth staff begins with a treble clef. The music features various note values including eighth and sixteenth notes, with some grace notes and rests. The key signature changes between staves.

*Slow and with feeling.*

## AN OLD WOMAN CLOTHED IN GRAY.

*Old ballad air.*

Musical score for 'An Old Woman Clothed in Gray' in common time, bass clef. The score consists of four staves of music. The first three staves begin with a bass clef, while the fourth staff begins with a treble clef. The music features eighth and sixteenth notes, with some grace notes and rests. The key signature changes between staves.

*Moderate.*

## I SPEND MY LIFE IN SIGHES.

*Playford's Collection.*

Musical score for 'I Spend My Life in Sighes' in common time, bass clef. The score consists of four staves of music. The first three staves begin with a bass clef, while the fourth staff begins with a treble clef. The music features eighth and sixteenth notes, with some grace notes and rests. The key signature changes between staves.

*Slow and plaintive.*

## ST. MARY'S KIRKYARD, SELKIRKSHIRE.

*Copyright.*

Musical score for 'St. Mary's Kirkyard, Selkirkshire' in common time, bass clef. The score consists of four staves of music. The first three staves begin with a bass clef, while the fourth staff begins with a treble clef. The music features eighth and sixteenth notes, with some grace notes and rests. The key signature changes between staves.

*Andante.*

ROMANZA.

*D. Steibelt, Op. 41.*

## NON PIU MESTA.

*Moderate.*

FINALE TO THE OPERA OF "CINDERELLA."

*Rossini.*

## KELVIN GROVE.

*Moderate.*

## EVELEEN'S BOWER.

*Briskly.**Irish air.*

## MIRELETON.

*Moderate.**Very Ancient.*

## ARDROSSAN CASTLE.

*Copyright.**Hornpipe.*

*Cheerfully and with animation.*

BRINGT MIR BLUT DER ELDEN REBEN. *Burschen melody.*

*Slow.*

THE SCOTS JENNY. *James Oswald.*

The song, "Jenny was fair and unkind," beginning "When west winds did blow," is set to the above air.

THE HIGHLAND LADDIE.

*Dr. P. Hayes.*

*Moderate.*

The younger George Colman's song, "When cruel parents sullen frown," is sung to the above air.

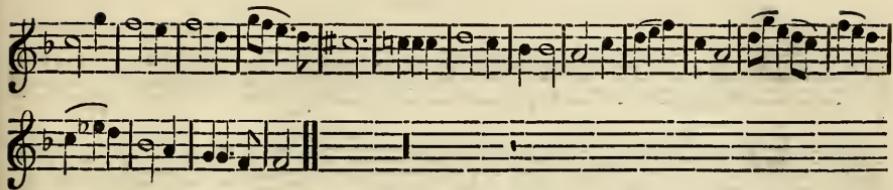
LAMMIKIN.

*Old ballad air.*

SYLVIA FOR SHAME.

*Captain Packe.—From Playford's Collection.*

*Moderate.*

*With spirit.*

## THE SWISS TOY GIRL.—THE ROSE OF LUCERNE.

*Swiss air.**Moderate.*

## BESS THE GAWKIE.

*Scottish air.—Old set.**Briskly.*

## SUSAN'S BLYTHE WHEN WILL'S AT HOME.

*Copyright.*

## J. TURNBULL'S COMPLIMENTS TO J. MANSON.

*Copyright.**Strathspey.—J. Turnbull.**Slowly.*

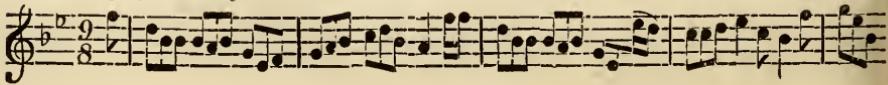
## LA GAVOTTINA.

*Lively.*

## MR. J. HARKIN'S WALTZ.

*Copyright.*

## MASTER CUPID.

*May be played as a Jig.**W. Reeve.*



## BACCHUS AND MARS.

*Not too fast.**Dr. Arne.*

A musical score for two staves in common time and F major. The top staff features eighth-note patterns with some grace notes, and the bottom staff features sixteenth-note patterns. The music is divided into measures by vertical bar lines.

## MY LOVE BUILT ME A BONNIE BOWER—THE BORDER WIDOW'S LAMENT.

*Very ancient.*

A musical score for two staves in common time and F major. The top staff consists of eighth-note patterns, and the bottom staff consists of sixteenth-note patterns. The music is divided into measures by vertical bar lines.

## GALOP

FROM THE OPERA OF "GUSTAVUS."

*Auber.*

A musical score for two staves in common time and F major. The top staff consists of eighth-note patterns, and the bottom staff consists of sixteenth-note patterns. The music is divided into measures by vertical bar lines. The first measure includes a dynamic marking *f*.

## TELL HER I'LL LOVE HER.

*Slow and gracefully.*

*Shield.*

## THE MILLPORT WALTZ.

*Copyright.—R. S.*

## THE TENPENNY PIECE.

*J. F. Erskine.*

*With spirit.*

## OR SON D' ELENA INVAGHIITO.

*Moderate.* FROM THE COMIC OPERA "UN' AVVENTURA DI SCARAMUCCIA." Luigi Ricci.

Musical score for 'Or Son d'Elena Invagliito' in 2/4 time, key signature of one flat. The score consists of six staves of music. It begins with a treble clef, followed by a bass clef, then a tenor clef, then another bass clef, then a soprano clef, and finally a bass clef. The music features various dynamics like forte and piano, and includes markings such as 'S.' at the beginning, 'Fin.' in the middle, and 'D.C.' at the end. The score concludes with a final cadence.

## A CHRISTMAS CAROL.

*Moderate.*

William Tebbit.

Musical score for 'A Christmas Carol' in common time, key signature of one flat. The score consists of three staves of music. It begins with a treble clef, followed by a bass clef, and then a soprano clef. The music features eighth-note patterns and includes a dynamic marking 'f' (forte) in the middle section.

## WILLIE BREW'D A PECK O' MAUT.

Musical score for 'Willie Brew'd a Peck o' Maut' in common time, key signature of one flat. The score consists of three staves of music. It begins with a treble clef, followed by a bass clef, and then a soprano clef. The music features eighth-note patterns and includes a dynamic marking 'f' (forte) in the middle section.

This melody was composed by Allan Masterton, in 1789. He was one of the "three merry boys" mentioned in Burns' glorious song; William Nicoll, High School, Edinburgh, and the Poet were the other two. No. 11.

## THE GLASGOW MARCH.

*Copyright.—John Turnbull.*

The musical score consists of four staves of music. The first three staves are in common time (indicated by 'C') and the fourth staff is in 3/4 time (indicated by '3'). The key signature is one flat (B-flat). The first staff begins with a forte dynamic (f) and includes markings for '1st.', '2d.', and 'mezf.'. The second staff begins with a dynamic 'f'. The third staff begins with a dynamic 'p' and includes a 'BUGLE.' section. The fourth staff begins with a dynamic 'mezf.' and ends with a dynamic 'dolce.'

## MINUET.

*Kammel.*

The musical score consists of five staves of music. The first four staves are in common time (indicated by 'C') and the fifth staff is in 3/4 time (indicated by '3'). The key signature is one flat (B-flat). The first staff begins with a dynamic 'p'. The second staff begins with a dynamic 'p'. The third staff begins with a dynamic 'p'. The fourth staff begins with a dynamic 'p'. The fifth staff begins with a dynamic 'f' and includes a 'D.C.' (Da Capo) instruction.

## SAE MERRY AS WE TWA HAE BEEN.

*Slow.*

The above tune appears in the "Skene M.S., 1598.

## THE VIRGIN LILY.

*Moderate.*

FROM "THE AGREEABLE SURPRISE."

*Dr. Arnold.*

## FAVOURITE WALTZ.

## BEETHOVEN'S CELEBRATED MILITARY WALTZ.

The musical score consists of six staves of music for a single instrument, likely a piano or violin. The key signature is one flat (B-flat). The time signature varies between common time and 3/4. Dynamics include *f*, *p*, *cres.*, *fin.*, and *Dim.*. Performance instructions like *b-e* (bend) and *6* (pedal) are also present. The music concludes with a final cadence.

## HERE'S TO ALL AROUND ARDMILLAN.

*Lively.**J. Warden.—Copyright.*

The musical score consists of two staves of music for a single instrument, likely a piano or violin. The key signature is one flat (B-flat). The time signature is 6/8. The music is marked *Lively.*

## MANUEL AND ARMIDA.

*Slow and plaintively.**Copyright.*

The above melody was composed after reading "The Exiles," a dramatic sketch by Barry Cornwall.

## LOVE IS THE CAUSE OF MY MOURNING.

*Slow.*

SORIDH LEIS AN T' SEANN' BHLIAN'.

"HOGMANAY, OR ADIEU TO THE AULD YEAR." *Strathspey and Song.**Plaintive and slow.*

## THE LAMENT.

*Samuel Webbe, Jun.**Slow and with feeling.*

## FRIENDSHIP.

*Hodson.**Moderate.*

## DOWN AMONG THE PANKS OF ROSES.



*Moderate.*

## THE TIRED SOLDIER.



## NOW PHOEBUS SINKETH IN THE WEST.

*With spirit.*

FROM THE "MASK OF COMUS."

*Dr. Arne.*

*Fin. & Adagio.*

*D.C. al Fin.*

*Moderate.*

## LAGGAN BURN.

*Gaelic air.*

Burns' song, "Here's to thy health my bonnie lass," is set to the above tune.

## KILWINNING STEEPLE.

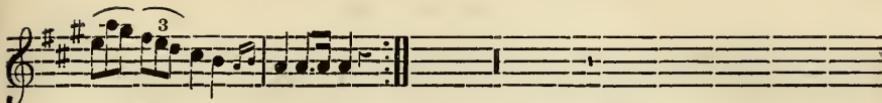
*Printed for the first time.**Reel—By the late Hugh Gilmour.*

## MRS. PARKER'S STRATHSPEY.



## THE ODD FELLOWS' MARCH.





## THE CRITICAL QUESTION.

*Slow and tenderly.*

## FATHER QUIN.

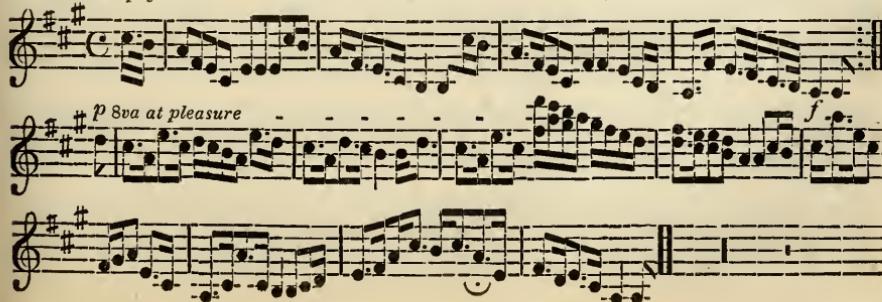
*Irish air.*

Moore's song, "Whene'er I see those smiling eyes," is set to the above air.

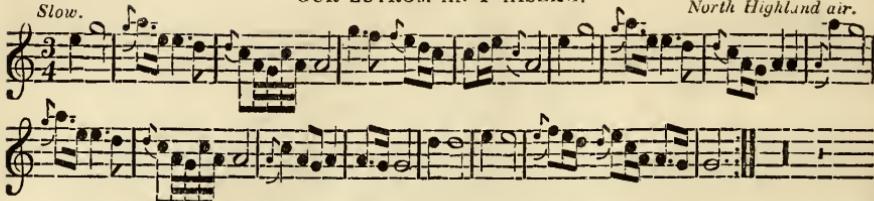
## N' COMUN RIOGHAIL GAEACH.—"THE HIGHLAND SOCIETY OF SCOTLAND."

*Slow Strathspey time.*

AN ASSOCIATION AT THE TIME OF THE 1745.

*Gaelic air.*

## GUR EUTROM AN T' AISEAG.

*North Highland air.*

## THE KEBBUCKSTANE WEDDING.

*With spirit.*

From the "Caledonian Museum," a collection of ancient and modern Scots tunes, published in Edin.

## DUNSTAFFNAGE CASTLE.

*Moderate.**Copyright.*

## WHA'LL BE KING BUT CHARLIE.

*Jacobite air.*

## HEBREW MELODY.

*Slow.*

Taken down from the voice, and sent for insertion in the U. T. B., by Mr. S. Barr, Glasgow.

## THE SILLER PENNY.

*Moderate.*

*James Ramsay.—Copyright.*

## WALTZ.

*J. W. Wilms, Berlin.*

*Fin.*

*Majore.*

*D.C.*

## RONDEAU,

FROM THE OVERTURE TO "THE DUENNA."

*Allegro. pp*

*f*

*p*

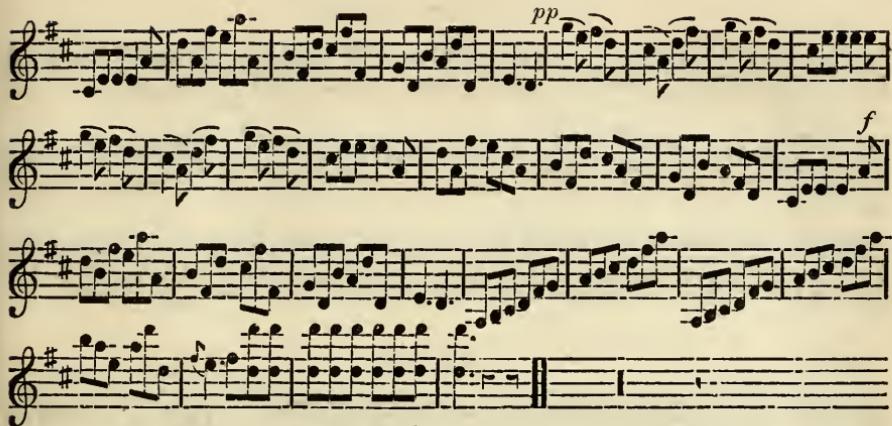
*f*

*hr*

*p*

*pp*

*f*



## AULD ROBIN GRAY.

*Slow and pathetic.**Rev. W. Leeves.*

## HAPPY IS THE COUNTRY LIFE.

*James Hart.—From Playford's Collection, 1684.*

## THE KNIGHT OF SNOWDOWN.

*Strathspey.*

ARNE'S WELL.

J. Harkin — Copyright.



## NEW COLDSTREAM MARCH.



## LE VAILLANT TROUBADOUR.

*Bold and with spirit.**French air.*

I'M OUT O' MY WITS WI YOUR TWA HAZEL EEN.

*Copyright.**With spirit.*

HOW SERENELY THE MORNING FIRST OPE'S ITS MEEK EYE.

*Slow.*

FROM "THE FAIR AMERICAN."

Thomas Carter.

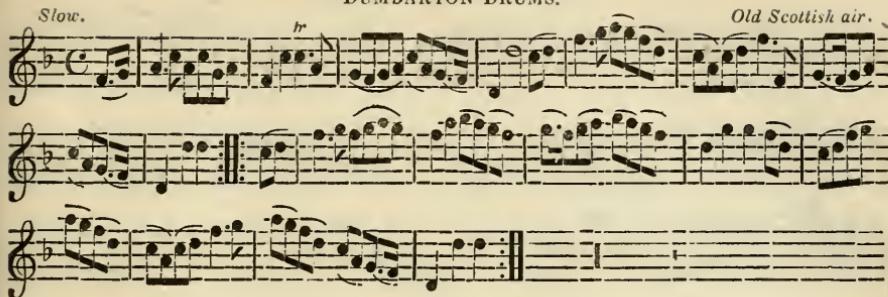
## LADY MARY HAY'S SCOTCH MEASURE.

*Nathaniel Gow.**Slowly.*

## GIL MORICE.

*Old ballad air.**Slow.*

## DUMBARTON DRUMS.



## MAC AOIDH.—“LORD REAY.”

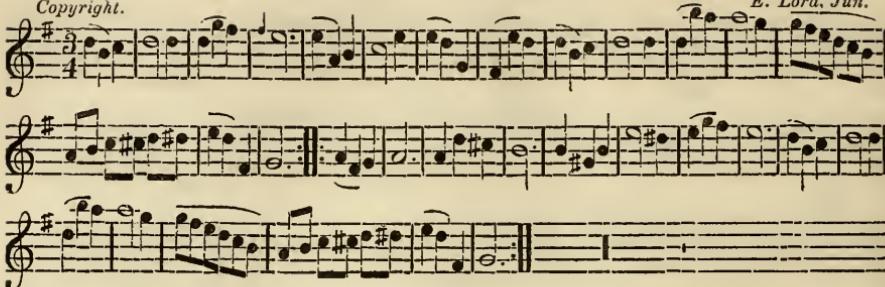
*Solemnly slow.* *p* *hr* *f* *Exp.* *Gaelic air.*

## BIDE YE YET.

*Not too fast.*

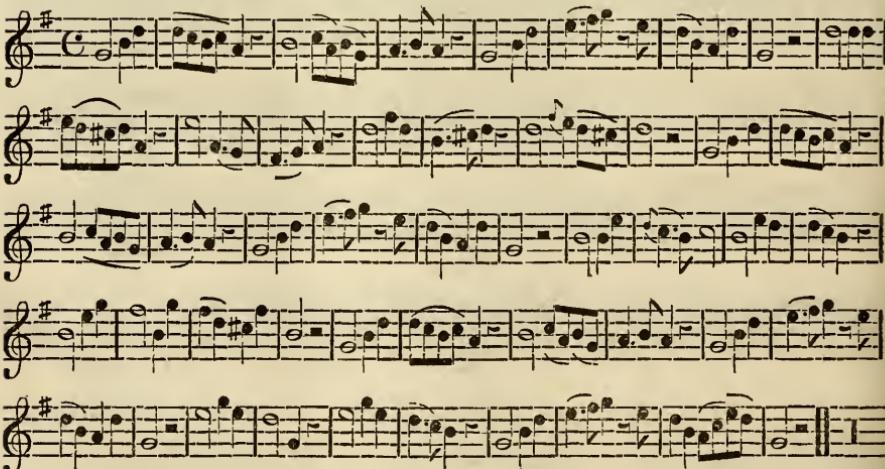
*Copyright.*

## PRINCE OF WALES' WALTZ.

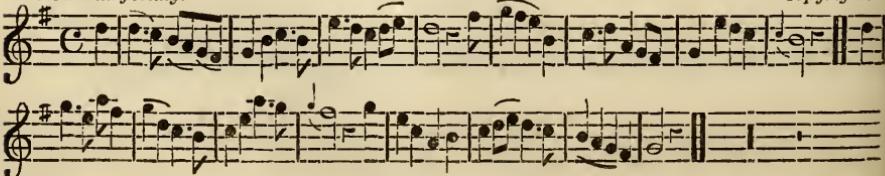
*E. Lord, Jun.*

## LA VERGINELLA COME LA ROSA.

Moderate. INTRODUCED AS "LOVE, SOFT ILLUSION," IN "THE CASTLE OF ANDALUSIA." Bertoni.



## A DREAM O' MEMORIE.

*Slow with feeling.**Copyright.*

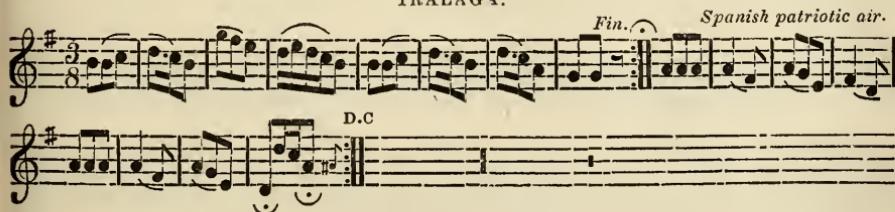
## THE WEDDING DAY.

*Moderate.*

## KILWINNING LASSES.

*Strathspey.**Copyright.—John Turnbull.*

## TRALAGA.

*Spanish patriotic air.*

## THE TAYLOR'S TUNE.

FROM "THE JEALOUS FARMER."

*With spirit.*

## A TRIP TO INCHCOMBE.

*Lively.*

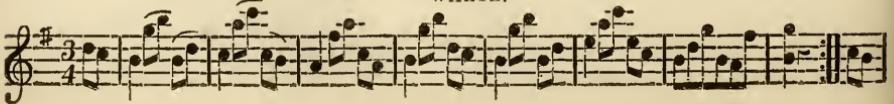
## MISS MURRAY OF AUCHTERTYRE'S STRATHSPEY.



## TARRY WOO.

*Scottish air.*

## WALTZ.





## MY HEART AND LUTE.

*Moderate.*

Fin. D.C.

Musical score for the ending section of 'MY HEART AND LUTE.' in G major, 2/4 time. It includes a repeat sign and the instruction 'D.C.'

## ITALIAN MANFREDA.

*With spirit.*

Musical score for 'ITALIAN MANFREDA.' in G major, 6/8 time. The music features eighth-note patterns.

## A BRAWL.

1588.

Musical score for 'A BRAWL.' in G major, common time. The music consists of two staves of eighth-note patterns.

## LA GRENOUILLE.

*Waltz.*

Musical score for 'LA GRENOUILLE.' in G major, 3/4 time. The music consists of three staves of eighth-note patterns. The first staff ends with a repeat sign and '3'. The second staff ends with 'Fin. D.C.'

## SWISS AIR.



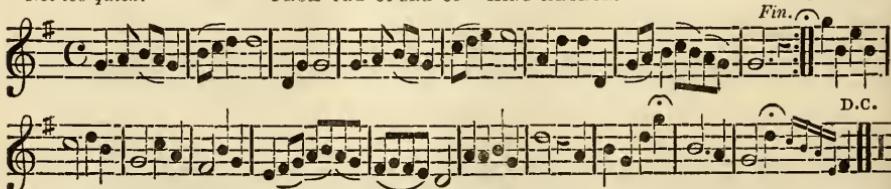
## LICHFIELD RACES.

*Country dance.—Circa 1720.*

## NYMPHS AND SHEPHERDS COME AWAY.

*Not too quick.*

FROM THE OPERA OF "KING ARTHUR."

*Purcell.*

## DUMBLE DUM DEARY.

*Old English air.*

## HURRAH FOR THE BONNETS OF BLUE.

*With spirit.*

## WATER PARTED FROM THE SEA.

*Moderate.**Dr. Arne.*

## WAP AT THE WIDOW, MY LADDIE.

*Lively.*

## OH! ON O CHRI O!

*Very slow.*

*Gaelic air.*

## THE COUNTERFEIT.

*Country dance.*

## LADY COVENTRY'S MINUET.

END OF VOL. I.

# HAMILTON'S

# UNIVERSAL TUNE-BOOK;

A COLLECTION OF THE

MELODIES OF ALL NATIONS,

ADAPTED FOR

VIOLIN, FLUTE, CLARIONET, ETC.

EDITED BY JAMES MANSON.

Not harsh and crabbed, . . . . .  
But musical as is Apollo's lute,  
And a perpetual feast of nectar'd sweets,  
Where no crude surfeit reigns.—Comus.

VOL. II.

G L A S G O W :

W. HAMILTON, MUSIC PRINTER & PUBLISHER, RENFIELD STREET;  
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Wm. HAMILTON, PRINTER, RENFIELD STREET.

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## N O T E S.

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1. *A Friar he loved a fair Maid well*.—We noted this air from the singing of a friend, a native of Kilwinning, Ayrshire; like many others of the unpublished popular strains, it has been associated with villainous verses.

2. *Ah Perdona*.—Wolfgang Amadeus Mozart was born at Salzburg, Jan. 27, 1756. At eight years old he played a concerto on the piano-forte at Munich. The year following he made a musical tour. At this time he came to England and played before the Royal family. His fame is spread as wide as the confines of civilization. He died 4th Dec. 1792.

3. *Air from "La Dame Blanche."*—Adrien François Boieldieu was born at Rouen in 1775. He produced many clever operas. "La Dame Blanche" was one of his latest, for which the order of the Legion of Honour was conferred upon him. He died in 1834.

4. *All my life is joy and pleasure*.—Vincenzo Bellini was born at Catania in Sicily in 1805. He died in Paris, 1835. His operas have been among the most fashionable of any modern composer.

5. *An' thou werst my ain thing*.—This air has been attributed to David Rizzio, but we think from insufficient evidence. It was printed by Thomson in 1725 as an ancient air. The editor of "Johnson's Musical Museum" says that it is found in an ancient MS. Lute Book, written at Aberdeen by Robert Gordon of Straloch in the year 1627, and named, "An' thou wer myn own thing."

6. *Arise lovely beam of the Tweed*.—John Ross, the composer of this air, was sometime organist at Aberdeen, where he composed many songs.

7. *The Auld Brig of Doon*.—John Turnbull, the composer of this and several other airs which are printed

in this work, was a native of Paisley. Early in life he commenced the study of music. He resided for some time in Ayr as a teacher and seller of music. Here he first became known as a composer. His song "Love and our ocean home" was very successful. After he left Ayr he came to Glasgow, where he conducted the Psalmody in St. Georges' Established Church. He was an excellent harmonist, but his melodies generally want simplicity. He died in the year 1845, aged 42.

8. *Awa', Whigs, Awa'*.—This is one of the oldest of our airs. The Jacobites selected this melody for a song entitled "The Earl of Mar's Men." The ancient air, "Oh, silly soul alace," says the editor of Johnson's Musical Museum, "is evidently the progenitor of this air." We have examined the air so named as published by Mr. Dauney in the Skene MS., and we are disposed to think that it must have been another air which he refers to, because there is not enough of similarity between theair in the Skene MS. and "Awa', Whigs, awa'," to warrant us in supposing that they are the same.

9. *The Banks of Forth*.—This air, the composition of James Oswald, was first published in his *Pocket Companion*, 1741.

10. *The Banks of Nith*.—This air was composed by Robert Riddel of Glenriddel, for Burns' song, "The Thames flows proudly to the sea."

11. *Bannocks of Barley Meal*.—This old air was formerly called "The Killogie." It is printed twice in "Oswald's Caledonian Companion"—the first time with the title "Bannocks of Bear Meal;" next, "There was a lad and a lass in a Killogie," from the first line of the old song.

12. *The Beds of Sweet Roses*.—This is a border melody. Burns mentions that when he was a boy it was very popular in Ayrshire, and he has heard those fanatics the Buchananites sing some of their nonsensical rhymes, which they dignified with the name of hymns, to it. For an account of this sect, see *Blackwood's Magazine*, vol. vi. p. 663.

13. *Benny Side*.—This air, with the song beginning "My loved Celestia is so fair," which is set to it in Johnson's Musical Museum, were both furnished by Dr. Blacklock for that work about the close of 1785, and were copied for the Doctor by Allan Masterton.

14. *Black-eyed Susan*.—Richard Leveridge was born in 1670. He was a singer, and celebrated for his fine bass voice. In 1727 he published a collection of songs in two volumes, which were exceedingly popular. He died in 1758.

15. *The Blue-eyed Lassie*.—This air was composed by Robert Riddel of Glenriddel, for Burns' song, "I gaed a waefu' gate yestreen."

16. *Bohemian Waltz*.—Lanner was a native of Germany. He died in Vienna about two years ago.

17. *The Bonnie Grey-eyed Morn*.—The song in the Beggars' Opera, "Tis Woman seduces all Mankind," is sung to this air. In the "Musical Biography" it has been attributed to Jeremiah Clark, organist of St. Paul's, but it has been held that this opinion was given without sufficient evidence. The tune appears in

Playford's *Wit and Mirth* in 1698. Sir William's song in the *Golden Shepherd* is sung to this air.

18. *Braes o' Lochiel*.—This is a Gaelic air, and is preserved in R. A. Smith's *Scottish Minstrel*.

19. *Braw Braw Lads*.—This tune was greatly admired by Haydn, who harmonised it for Mr. Wm. Whyte's Collection of Scottish Songs. On the MS. of the music Haydn expressed his opinion of the melody in the best English he was master of, in the following short but emphatic sentence—"This one Dr. Haydn favourite song."

20. *Bruachan Loch Neish*.—Captain Frazer, who has this air in his very excellent collection, says, "The words and music of the 'Banks of Lochness' are the composition of a very obscure individual, whom the editor remembers;" and this is all. In the same way hundreds of beautiful airs and songs have been dropped upon the stream of time, and because they were in many cases the composition of "very obscure individuals," their names were not deemed worthy of being chronicled. Shakspere and Burns were at one time very obscure individuals, and had their works been left to be gathered by such men as Captain Frazer, their name would have been allowed to slip out of the chronicle, that the fame of the collector might not be dimmed by their lustre.

21. *By the gaily circling Glass*.—Dr. Arne was born in London, 1710. He was educated at Eton, and bred to the law, which he seemed to have no taste for. At eighteen he composed music for Addison's *Rosamond*. His *Comus* was produced in 1738; *Artaxerxes* in 1762; and *Love in a Village* in 1763. He received the degree of Doctor in Music from the College of Oxford in 1769. He received seven gold medals from the Catch Club for his glees and catches. He died in 1778.

22. *The Captain's Lady*.—This air in Oswald's "Pocket Companion" is named "Mount your Baggage;" in Walsh's "Country Dance Book," published more than a hundred years ago, it is called "The Cadie Laddie;" in the third volume of Gow's "Complete Repository" it is altered into a strathspey, and named "Dalry House." Burns' song "Mount and go" is sung to this air.

23. *Cold and Raw*.—This air was called "Catch that Catch can" in a collection published by John Hilton, 1652, where it appears in the shape of a Catch. The same tune is introduced in Purcell's "Orpheus Britannicus," in the form of a bass to an Ode in honour of Queen Mary, the consort of William III.

24. *Come under my Plaidie*.—The proper name of this air is "Johnny Macgill," after the composer, who was a musician in Girvan, Ayrshire.

25. *Coming thro' the Rye*.—This air was altered in the first measure from an old set of the same tune by Mr. John Watlen, musician and music-seller, and he published it with new words. The original air was taken from the third and fourth strains of a tune called the Miller's Daughter. The song became popular.

26. *Could Ieach fault remember*.—Charles Dibdin was born at Southampton in 1745, and educated at

Winchester for the clerical profession. He was the author of an immense number of songs, to which he composed music. These songs have had the greatest popularity. He died in 1814.

27. *Dainty Davie*.—This tune is inserted in Playford's Dancing master, first published in 1657.

28. *Der Freyschutz Waltz*.—Carl Maria von Weber was born at Holstein in 1776. He received a liberal education. His operas have erected for him a fame that must endure while music is held in estimation. He died in London in 1826.

29. *The Deuks dang over my Daddie*.—Burns' song, "The bairns got out wi' an unco shout," is sung to this air. This tune was probably introduced into England about the union of the crowns in 1603. It was published in Playford's Dancing-master in 1657, under the title of "The Buff Coat."

30. *Down the Burn Davie*.—Burns says speaking of this air "I have been informed that the tune 'Down the Burn Davie' was the composition of David Maigh, keeper of the blood slough bounds belonging to the Laird of Riddell, in Tweeddale." This must be a mistake, as the tune, note for note, appears in the *Orpheus Caledonius*. The 2d set was composed by James Hook, father of the late Theodore Hook.

31. *The Dusty Miller*.—In Mr. Blaikie's MSS., 1687 and 1693, this tune is called Binny's Jig.

32. *Earl Douglas' Lament*.—This air is supposed to be the progenitor of "When I ha'e a saxpence undermy thumb;" "Robbie donna Goradib;" &c., and is very old.

33. *The Echo Catch* was composed by Sir John Herschel, whose name and memory are illustrious from his astronomical discoveries.

34. *The Flowers of the Forest*.—This fine air is found in the Skene MS. The old set of the air in this celebrated MS. is exceedingly pathetic and beautiful, and we do not think that the modern set is by any means an improvement upon the more venerable copy.

35. *Forgive me if I do not trust those eyes of heavenly blue*.—Dr Joseph Haydn was born at Rohrau, near Vienna, on 31st March, 1732. He visited England in the years 1791 and 1795. His Oratorio of the "Creation" was brought out in 1798. His "Seasons" in 1800. It is impossible for us here to enumerate all his works. He died at Vienna, May 29, 1809.

36. *Galop from the Corsair*.—Bochsa visited Britain some years since, and made a tour through the provinces as a harpist, on which instrument he was a dexterous performer.

37. *The Gardener w'l his paidile*.—Burns' song, "When rosy May comes in w'l flowers," is sung to this air. The old name is the Gardener's March.

39. *Gladsmuir*.—Wm. M'Gibbon was well known and celebrated in his time for his great execution on the violin. He was many years leader of the orchestra of the Gentlemen's Concerts at Edinburgh. He died at Edinburgh, October 3d, 1756.

40. *The Gray Cock*.—This air is evidently old though it does not seem to have been published in any collection prior to 1772. The song sung to this air was printed in the collections of Herd and Hersfield.

41. *The Haughs o' Cromdale*.—The old name of this tune appears to have been "Wat ye how the play began?" as it appears with this title in Oswald's Caledonian Pocket Companion.

42. *The Hen's March*.—The subject of this air appears in the Comic Pantomime called "Fortunatus," which was composed by James Oswald. The music of "Fortunatus" was meant for an opera, but being unfinished at the time of Oswald's death, was made to do service as a Pantomime.

43. *Hey tuttie tattie*.—The editor of Johnson's Musical Museum says that the more ancient name of this air was "Hey now the day daws," from the first line of a song which had been popular in Scotland many centuries ago. Burns says that he had met with a tradition universally over Scotland, and particularly about Stirling, that this air was Robert the Bruce's March at the battle of Bannockburn, which was fought in 1314. Ritson disputes this traditional account, and quotes Froissart, to prove that the Scots had no martial music at that period, because the old historian states "that they would make such a noise blowing upon a little horn, of which instrument it seems every man bore one, as if all the devils in hell had been amongst them." The editor mentioned above, says that from the figures on numerous ancient sculptures, there is reason to believe that the Scots had as great a variety of musical instruments as any nation whatever, long before the Battle of Bannockburn, and he refers further to the venerable Bede and others to prove that Scotland not only rivalled but surpassed Ireland in the musical art. There can be no doubt but that this air is of very great antiquity; but the above references only prove that the Scots were a musical people before the time of Bruce, but do not establish the truth of the tradition.

44. *How long and dreary is the night*.—This air was picked up by Burns while on his tour through the North Highlands, and sent for insertion to Johnson's Musical Museum, where it may be found, with the first set of verses which he wrote to it. He afterwards extended the song, and had it set to the air of "Cauld kail in Aberdeen."

45. *I lo'e na a laddie but ane*.—Burns said that this air was composed by Mr. Clunie, who was minister of Borthwick, Midlothian. He died at Greenend, 1819, in the 62d year of his age, and 29th of his ministry. This air bears a striking similarity to the Irish air "My lodging is on the cold ground." We think it is only an altered set of the Irish air.

46. *Irish Jig*.—We wrote this air from the singing of Mr. Robert Cooper, and have never seen it in any collection.

47. *Jamie Gay*.—This melody was composed by Mr. Berg. The song sung to this air, which begins "As Jamie Gay gang'd blythe his way," is an English imitation of Scotch lyrical poetry. George Berg gained the first prize medal given by the Catch Club in 1763, and two others in the following years.

48. *Johnnie Armstrong*.—The air of this ballad, commemorating an event that happened in 1529; is in

Oswald's "Pocket Companion."—It is evidently the original of "Toddlin Hame," &c.

49. *Jolly Beggar*.—This air has been usually attributed to James V., King of Scotland; this, Mr. Danney, editor of the Skene MS., thinks there is no good ground for.

51. *Laird of Cockpen*.—"When she came ben she bobbet." This air is in Oswald's "Pocket Companion;" also in Mr. Crockett's MS. Book of Tunes, 1799.

53. *La Poste Quadrilles*.—Camille Schubert is a living German composer, whose Quadrille and Waltz music has gained considerable popularity.

54. *The Lass of Livingstone*.—Allan Ramsay, who was born in 1684, calls this an ancient tune. Copies of it exist in MS. and otherwise from nearly as remote a period.

55. *Death of Kosciusko*.—This air is so similar in some of its movements to the popular song "Let the toast be dear woman" that we cannot overlook the curious fact—although we dare not say that the composer of the English air has plagiarised from the German melody. The note appended to the song must therefore be taken "cum grano."

57. *Lillebulero* and *Bullen-a-lah* were the passwords of the Irish Roman Catholics in the struggles of 1641. This air has gained considerable notoriety from the circumstance that "My Uncle Toby" appeases his conscience by the frequent whistling of it, in the wordy contests which occur between him and my father—*vide Tri-tram Shandy*."

58. *Lochaber no more*.—This tune was formerly named "King James' March to Ireland." We have an old collection of music, published by J. Wright, London, in the early part of the 18th century, where this tune is called "The Irish Lamentation," and we have seen an old copy of it where it is titled "The Battle of Aughrim."

59. *Lord Beechan*.—This old ballad air we noted from the singing of an old man upwards of 75 years of age, who resided in the Rottenrow of Glasgow. Its simplicity speaks for its antiquity.

60. *Lord Gregory*.—This is a very ancient Gallo-wegian melody.

61. *Lord Ronald*.—Burns says "This air, a very favourite one in Ayrshire, is evidently the original of Lochaber. In this manner many of our finest more modern airs have had their origin. Some early minstrel or musical shepherd composed the simple original air, which being picked up by the more learned musician took the improved form it bears."—*Reliques*. These remarks are strictly correct.

62. *The Love Links*.—This tune is from an old volume of the "Lady's Magazine."

63. *The Lullaby*.—Stephen Storace was born in England in 1763. When young he studied in Naples. In 1787 he returned to England with his sister, who was celebrated as a singer. He was engaged as composer to the Drury-lane Theatre, for which he composed his operas of *The Haunted Tower*; *Pirates*; *Lodoiska*; *No song no Supper*, &c. He died in 1796 while his opera of *Mahmoud* was in rehearsal.

65. *The Maid's Complaint*.—James Oswald was originally a dancing-master in Dunfermline, and afterwards settled in Edinburgh, where he taught music and dancing. This was from 1724 to 1740. He went to London, and was appointed chamber-composer to the King, where he died. He was the composer of many excellent airs, and collected and published several volumes of Scottish melodies.

66. *March from "La Donna del Lago"*.—Gioachino Rossini was born at Pisaro in 1792. His first opera "Tancredi," was produced in 1813—"Semiramide" in 1823. He came to Britain in 1824. His last work, the *Stabat Master*, was produced two years ago in Paris.

67. *The Market Girl*.—We have never met with this air in any collection of music, manuscript or otherwise. The set we have inserted was taken down from the singing of an Irish pedlar. The song is licentious in the extreme, but we thought the air worthy of preservation.

68. *Marquis of Boumont's Reel*.—Wm. Marshall of Keithmore, who, in Burn's time, was butler to the Duke of Gordon, is known over Scotland as being the composer of some of our most popular reels and strathspeys, amongst others, "Wishaw's Favourite," "Madam Frederick," "Of a' the airts the win' can blow," &c.

69. *Mary's Dream*.—The first part of the old melody was composed by Mr. John Lowe, a native of Kenmore, in Galloway. The modern set, which is the one we have printed, is supposed to have been composed by Mr. Schetky, the celebrated violin-player, who resided some time in Edinburgh.

70. *The Mill, Mill, O.*.—This air is ancient; it appears in Mr. Crockett's MS., 1709.

71. *Sally in our Alley*.—Henry Carey, the composer of this air, was a supposed illegitimate son of the Marquis of Halifax. He produced two farces in 1715. The second edition of his "Musical Century, in one hundred English ballads," is dated 1740. He was both poet and musician. His "Sally in our Alley" obtained Addison's praise for the words, and Geminiani's for the music. He was a blameless unfortunate genius, and in a fit of despair destroyed himself in 1743.

72. *Sally Roy*.—The late Mr. Incledon got great applause for singing this song in his entertainment, which he gave in different parts of the country, called "the Wandering Minstrel." The words are a sorry imitation of the simple ballad. Wm. Shield, the composer, was born in the county of Durham about 1749. He was apprenticed to a boat-builder, but the violin was more in accordance with his taste than ship carpentry. His fame stands high as the composer of many excellent and popular airs. He died in 1829.

73. *Thou bonnie wood of Cragielee*.—R. A. Smith was a native of England, but removed early in life to Paisley. He was a good musician, and a good man. His fame principally rests on the airs he composed for the songs of Tannahill. In 1823 he removed from Paisley to Edinburgh, where he died in 1829.

# HAMILTON'S UNIVERSAL TUNE-BOOK.

## SUL MARGINE D'UN RIO.

*Andante,*

The musical score consists of three staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature (indicated by a '2'). The second staff starts with a bass clef, a key signature of one flat, and a common time signature (indicated by a '4'). The third staff starts with a treble clef, a key signature of one flat, and a common time signature (indicated by a '4'). The music features eighth-note patterns and sixteenth-note patterns. The tempo is marked as 'Andante'.

*Paesietto.*

## THE RUNAWAY BRIDE.

*Lively.*

The musical score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature (indicated by a '6'). The second staff starts with a bass clef, a key signature of one flat, and a common time signature (indicated by an '8'). The music features eighth-note patterns and sixteenth-note patterns. The tempo is marked as 'Lively'.

## IRISH JIG.

The musical score consists of two staves of music. The first staff starts with a treble clef, a key signature of one flat, and a common time signature (indicated by a '9'). The second staff starts with a bass clef, a key signature of one flat, and a common time signature (indicated by an '8'). The music features eighth-note patterns and sixteenth-note patterns. The score is divided into two sections, labeled '1st.' and '2d.', indicated by brackets above the staves.

## THE GABERLUNZIE'S MARCH.

*Slow.*

*Dounieso.*

*Bugle*

## DOWN THE BURN DAVIE.

*Slow.*

*Scottish air.—First set.*

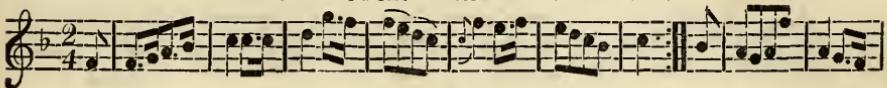
1st. 2d.

## WHO TO GAIN THE LAUREL CROWN.

*Old English air.*

*Slow.*

## THE GRAY COCK.—O SAW YE MY FATHER.

*Scottish air.*

Burns' song beginning "Where are the joys I have met in the morning," is sung to the above air.

## THE JOLLY BEGGAR.

*With spirit, but not too fast.**Scottish air, attributed to King James V.*

## JOHN OF PARIS.

*Fin.*

D.C.



The popular song of "The Ladies Club" is sung to the above air.

## HANOVERIAN WALTZ.



## THE DEIL'S ELBOW.

Copyright.

*Furioso, piu e piu.*

Reel.—John Turnbull.

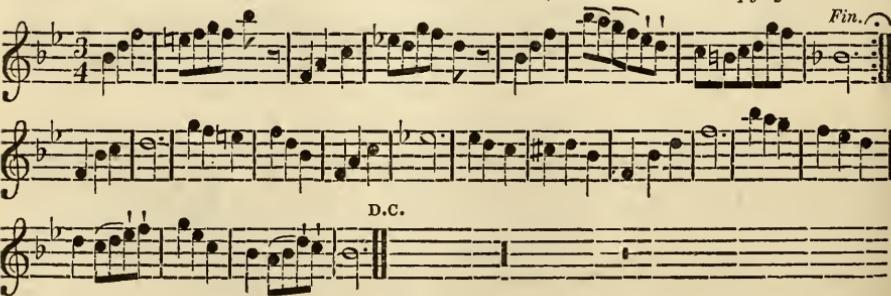


## HE STOLE MY TENDER HEART AWAY.

*Not too slow.*

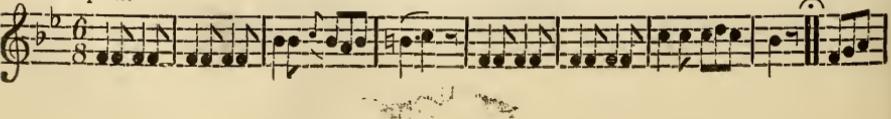
## THE GNOME WALTZ.

Copyright.—T. H.

*Fin.*

## C'EST L'AMOUR.—O! 'TIS LOVE.

French air.

*With spirit.*

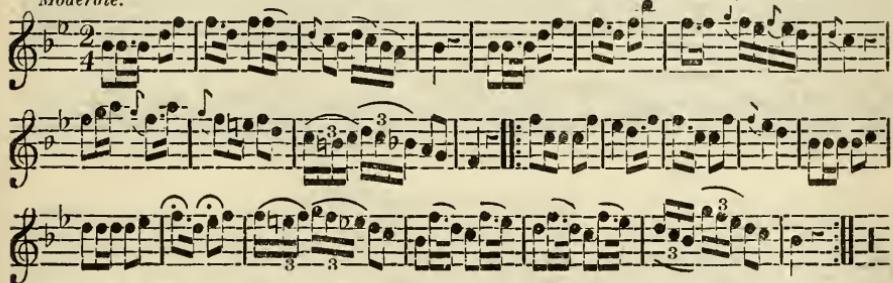


D.C.



COULD I EACH FAULT REMEMBER.

FROM THE OPERA OF "THE DUENNA."

*Moderate.*

O RARE LONDON TOWN.

*With spirit.**II hook.*

THE POOR HEART-BROKEN WEAVER.

Copyright - J. M.

*Slow and tearfully.*

THE MORNING STAR.

## Waltz.

MADAME VANDERCOURT.

Dibdin.

*Not too quick.*

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, featuring a mix of quarter and eighth notes. The vocal parts are arranged in two staves: Soprano and Alto on top, Tenor and Bass on bottom. The score includes dynamic markings like 'Not too quick.' and 'Dibdin.'

## THE WOODCOCKSTANK BRIG.

Copyright.

*With spirit.*

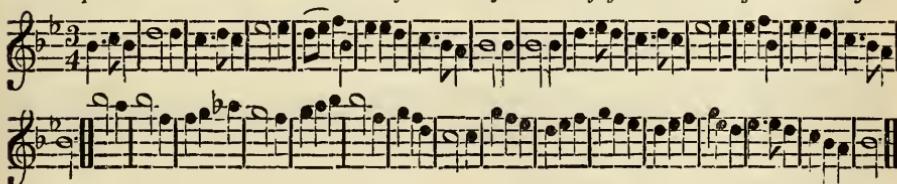
A musical score for piano, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music consists of eighth-note patterns, with some notes having stems pointing up and others down. Measure 11 ends with a double bar line, and measure 12 begins with a repeat sign.



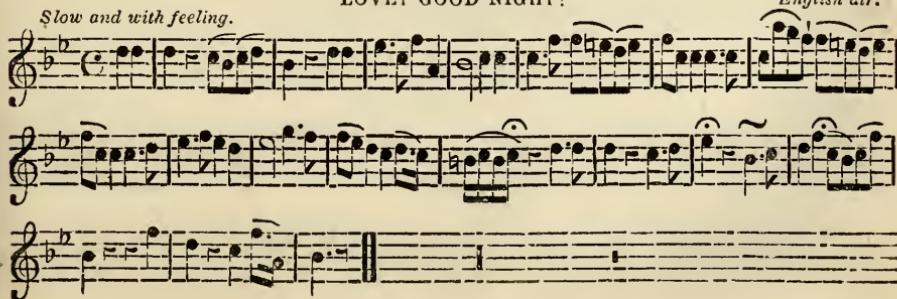
## THE MARQUIS OF BOWMONT'S REEL.

*Marshall.*

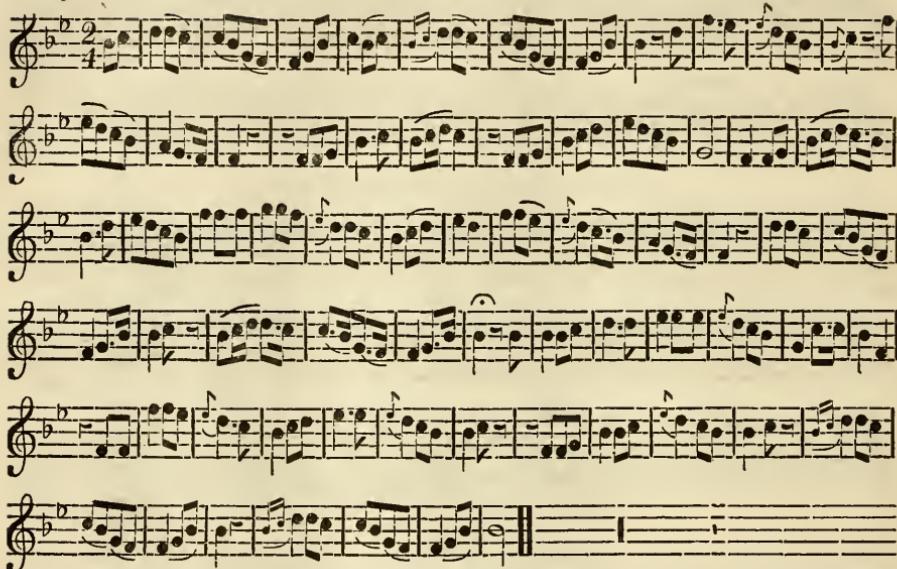
## LILLIBULERO.

*With spirit.**This set of the air is from "Durfeys Pills to Purge Melancholy."*

## LOVE! GOOD NIGHT!

*English air.**Slow and with feeling.*

## THE MAID OF SELMA.

*Very slow.**From "Johnson's Musical Museum."*

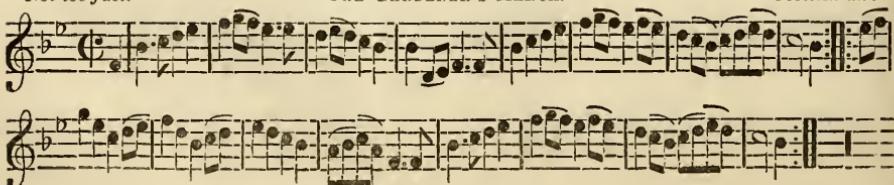
## MARCH FROM "LA DONNA DEL LAGO."

*Briskly.*

Rossini.



## THE GARDENER WI' HIS PAIDLE.

*Not too fast.**"The Gardener's March."**Scottish air.*

## SONG OF A FINLANDISH PEASANT GIRL.

*Andante.**From "Acerbi's Travels through Sweden, Finland, &c., in 1798 and 1799.**Not too quick.*

AWA, WIIIGS, AWA:

*Jacobite air.*

THE WIDOW MAHONEY.

*Irish air.*

ST. PIERRE HORNPIPE.



*Slow.*

## HOW LONG AND DREARIE IS THE NIGHT.

*Gaelic a.r.*

Music for 'How Long and Drearie is the Night.' Key of G major, 3/4 time. The music is divided into two sections by a double bar line. The first section ends with a repeat sign and begins again below it.

## THE CRIMSON MORN BIDS HENCE THE NIGHT.

*Moderate.**From "The Duenna."*

Music for 'The Crimson Morn bids hence the Night.' Key of G major, 2/4 time. The music consists of two staves of five-line staff paper.

## THE PANKS OF FORTH.

*Moderate.**James Oswald.*

Music for 'The Panks of Forth.' Key of G major, common time. The music consists of two staves of five-line staff paper.

The song beginning "Ye sylvan powers that rule the plain," is sung to this air.

## O 'TIS PLEASANT TO FLOAT ON THE SEA.

*Slow and softly.*

FROM THE OPERA OF "OBERON."

*Weber.*

Music for 'O 'tis Pleasant to Float on the Sea.' Key of G major, 6/8 time. The music consists of two staves of five-line staff paper.



MAY WE NE'ER WANT A FRIEND NOR A BOTTLE TO GIVE HIM.

*John Davy.*

Sung by Mr. Incledon in "Family Quarrels," words by Thomas Dibdin.

## FORGIVE ME.

*Haydn.*

## ATHOL CUMMERS.

*Strathspey.—Scottish.*

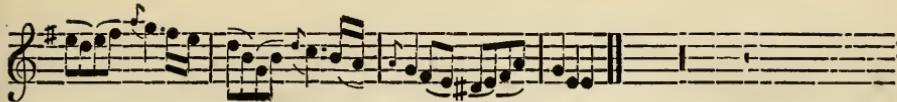
Fin.

*S.*

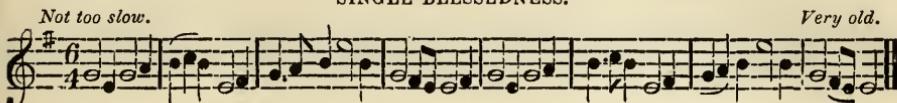
## JACKY TAR.\*

*Hornpipe.*

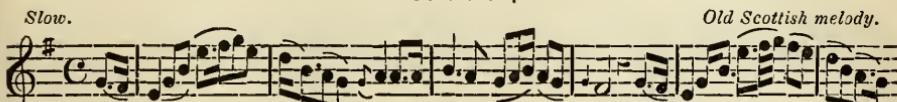
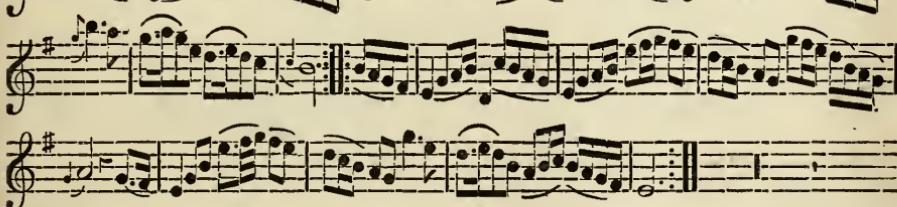
\* The old name of this melody is the "Cuckoo's Nest." Sir Robert Ayton's song, as altered by Burns,  
"I do confess that thou art fair," is set to this tune in Johnson's Musical Museum.



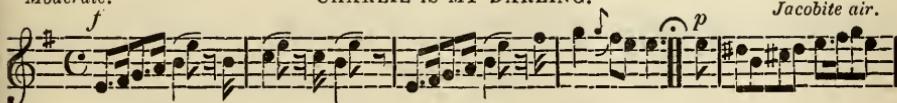
## SINGLE BLESSEDNESS.



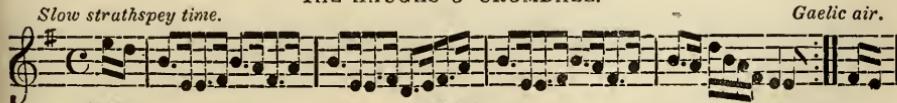
## BENNY SIDE.

*Old Scottish melody.*

## CHARLIE IS MY DARLING.

*Jacobite air.*

## THE HAUGHS O' CROMDALE.

*Gaelic air.*

## LADY BAIRD'S DELIGHT.

*Reel.—Scottish.*

Musical notation for "Lady Baird's Delight" in G major, 2/4 time. The music consists of two staves of sixteenth-note patterns.

## HODGART'S DELIGHT.—"O LEEZE ME ON MY BONNIE LASS"

*Moderate.**Scottish air.*

Musical notation for "Hodgart's Delight" in G major, 2/4 time. The music consists of two staves of sixteenth-note patterns.

## MACKENZIE'S RANT.

*Strathspey.—Scottish.*

Musical notation for "Mackenzie's Rant" in G major, 2/4 time. The music consists of two staves of sixteenth-note patterns.

## LEEWAYERDEN WALTZER.

*J. W., Oelfingen.*

Musical notation for "Leeuwaerden Waltzer" in G major, 3/4 time. The music consists of two staves of eighth-note patterns.

## JACK AT GREENWICH.

*Briskly.*

FROM THE ENTERTAINMENT CALLED "THE CAKE-HOUSE."

*Dibdin.*

## LE PONT NEUF.

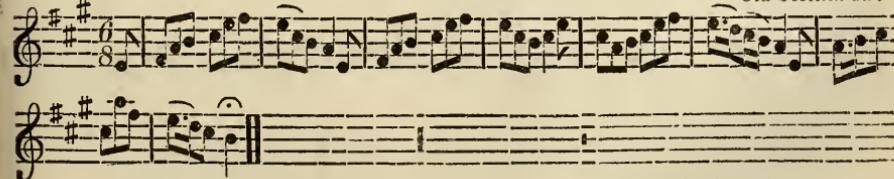
*In the style of a waltz.*

## THE CHAPTER OF FASHIONS.

*With spirit.**Old air.*

Thomas Dibdin's song with the above title is sung to this air.

## WERE NA MY HEART LICHT I WAD DIE.

*Slow.**Old Scottish air.*

The song, "There was ance a May and she lo'ed na men," is sung to the above air.

## WHEN MAGGIE GANGS AWA.

Copyright.

Strathspey — John Turnbull.

Musical score for 'WHEN MAGGIE GANGS AWA.' featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

## LAWERS HOUSE.

Scottish air.

*Moderate.*

Musical score for 'LAWERS HOUSE.' featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various note patterns and rests.

## SEE WHAT A CONQUEST LOVE HAS MADE.

*Moderate.*

Thomas Tudway.—From "Playford's Collection."

Musical score for 'SEE WHAT A CONQUEST LOVE HAS MADE.' featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth and sixteenth note patterns.

## STU MO RUN.

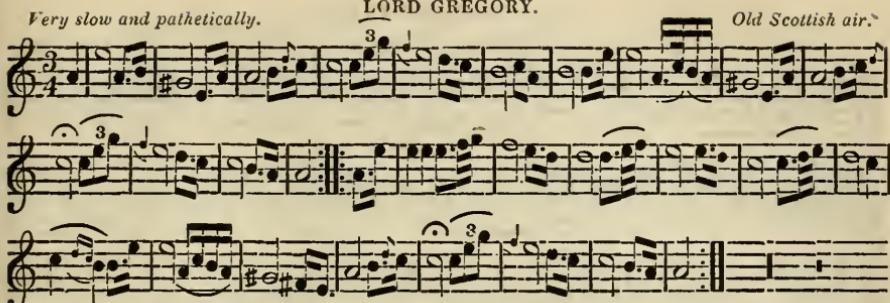
*Slow with pathos.*

Gaelic air.

Musical score for 'STU MO RUN.' featuring two staves of music in common time. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes eighth and sixteenth note patterns.

*Very slow and pathetically.*

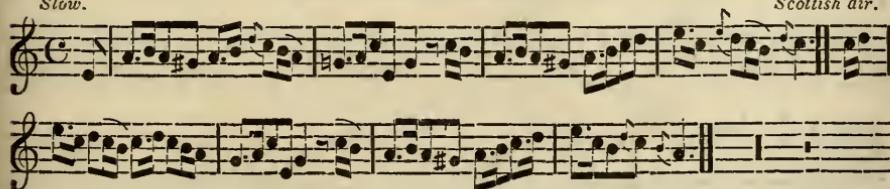
## LORD GREGORY.

*Old Scottish air.**Slow and with feeling.*

## DEPARTED FRIENDS.

*Copyright.—J. M.*

## O MARY YE'SE BE CLAD IN SILK.

*Slow.**Scottish air.*

## THE BRAES OF LOCHEIL.

*Very slow.*

No. 14.

## GIPSY QUADRILLES.

No. 1.—LA PANTALON.

*Copyright.*

6/8  
2 sharps  
D.C.  
D.C.

No. 2.—L'ETE.

2/4  
2 sharps  
D.C.  
D.C.

No. 3.—LA POULE.

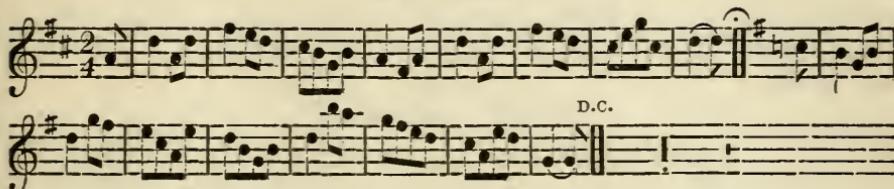
6/8  
2 sharps  
D.C.  
D.C.

No. 4.—LA TRENISE.

2/4  
2 sharps  
D.C.



## No. 5.—LA FINALE.



## MAZOURKA.



## MY LODGING IS ON THE COLD GROUND.

*Irish melody.*

Moore's song, "The Sunflower," is set to this air.

## CHANSON ELEGIAQUE.

*Moderate.*

## RONDEAU.

*With spirit.*

## QUADRILLE.

*p*

## THE DUSTY MILLER.

*Lively.*

*Scottish air.*

The above air is at least as old as since 1709.

## DUNCAN'S ELECTION.

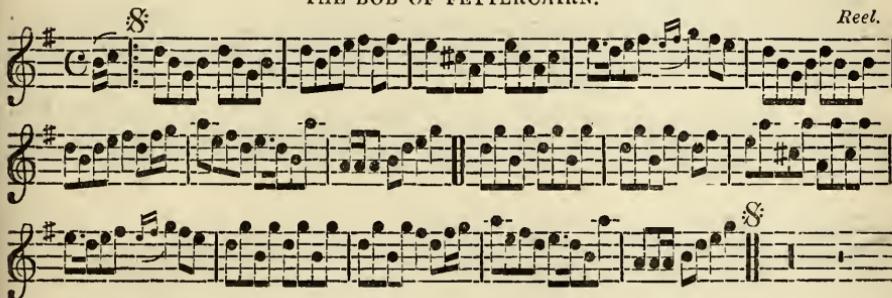
Composed on the election of G. Duncan, Esq., M.P., as Grand Master of a lodge of Masons in Dundee.  
*Moderate.*

*Copyright.—John M'Glashan.*



## THE BOB OF FETTERCAIRN.

*Reel.*



## THE OYSTER GIRL.

*Lively dancing time.*



The comic song, "Going out a shooting," is sung to the above air.

## CHIU-RI-RUO.

*Slow.*



*North Highland air.*

*Slowish.*

O PESCATOR DE L'ONDA.

*Venetian air.*

*Slow.*

THE LASS OF LIVINGSTON.

MINUET.

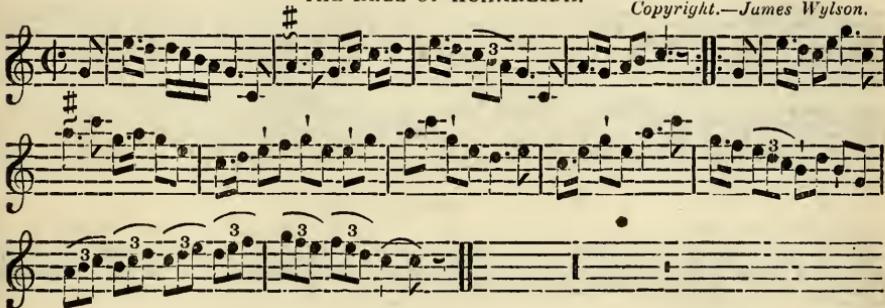
*Corelli.*

LE PRINTEMPS.

*Waltz.*



## THE REEL OF ACHAREIDH.

*Copyright.—James Wylyon.*

## THE NEW RIGGED SHIP.

*Country dance.*

## LE GOBELIN VALSE.

*Copyright.—J. Warden.*

## WHILST HAPPY IN MY NATIVE LAND.

*With boldness and spirit.**With force and spirit.*

## CA—CA—GESCHMAUSET.

*German Burschen melody.*

Musical score for 'CA—CA—GESCHMAUSET.' The score consists of two staves of music in common time, treble clef, and a key signature of one flat. The music is divided into two parts: '1st.' and '2d.' The '1st.' part has a tempo of 'Moderate.', while the '2d.' part is marked 'Mr. Berg.'

Musical score for 'JAMIE GAY.' The score consists of three staves of music in common time, treble clef, and a key signature of one flat. The music features various rhythmic patterns and dynamic markings, including forte and piano.

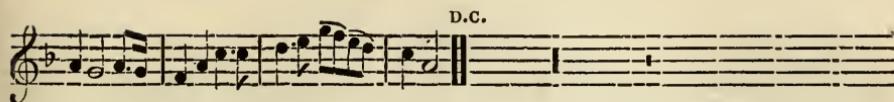
## JAMIE GAY.

*Mr. Berg.**Moderate.*

## THE CAPTAIN'S LADY.

*Scottish air.**Lively, but not too fast.*

Musical score for 'THE CAPTAIN'S LADY.' The score consists of two staves of music in common time, treble clef, and a key signature of one flat. The music features various rhythmic patterns and dynamic markings, including forte and piano. The piece concludes with a final section labeled 'Fin.'



## LADY CHARLOTTE BRUCE'S FAVOURITE.

*Slow.*

Ir. Ir. Ir. Ir.

Nath. Gow.

A musical score for a single melodic line, continuing from the previous page. It features a treble clef, a key signature of one sharp, and common time. The melody consists of sixteenth-note patterns. The score includes several grace notes indicated by 'Ir.' above the main notes. The name 'Nath. Gow.' is written at the end of the line.

## CLYDE-SIDE LASSES.

Reel.

1st. 2d.

D.C.

A musical score for a single melodic line, identified as a reel. It uses a treble clef, a key signature of one sharp, and common time. The score shows two endings: the first ending leads to a section labeled '1st.', and the second ending leads to a section labeled '2d.'. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

## THE RAMBLER; OR JOCK TAMSON'S HORNPIPE.

*Copyright.—J. M.*

A musical score for a single melodic line, identified as a hornpipe. It uses a treble clef, a key signature of one sharp, and common time. The score consists of continuous sixteenth-note patterns. It includes a repeat sign and a double bar line in the middle, followed by another double bar line and a repeat sign at the end.

## MY TRUE LOVE FAR AWAY.

FROM "THE SON-IN-LAW."

*Moderate.*

*Dr. Arnold.*

## THE BONNIE GREY EYED MORN.

*Moderate.*

*Very old.*

## THE EMERALD ISLE.

*Briskly.*

*Irish air.*

I COULD NEVER LUSTRE SEE IN EYES THAT WOULD NOT LOOK ON ME.

*Moderate.*

FROM "THE DUENNA."

Musical score for 'I COULD NEVER LUSTRE SEE IN EYES THAT WOULD NOT LOOK ON ME.' The score consists of three staves of music in common time, key signature of one flat. The first two staves begin with eighth-note patterns, while the third staff begins with sixteenth-note patterns. The music is labeled 'Moderate.' and 'From "The Duenna."'

*Repeat 8va.*

LE RAMONNEUR.

*Lively dancing time.**French melody.*

Musical score for 'LE RAMONNEUR.' The score consists of three staves of music in common time, key signature of one flat. The first two staves begin with eighth-note patterns, while the third staff begins with sixteenth-note patterns. The music is labeled 'Lively dancing time.' and 'French melody.'

RONDO.

Suggested by J. P. Knight's air, "Beautiful Venice."

*Andante con espressione.**Dounieso.*

Musical score for 'RONDO.' The score consists of five staves of music in common time, key signature of one flat. The first four staves begin with eighth-note patterns, while the fifth staff begins with sixteenth-note patterns. The music is labeled 'Andante con espressione.' and 'Dounieso.'

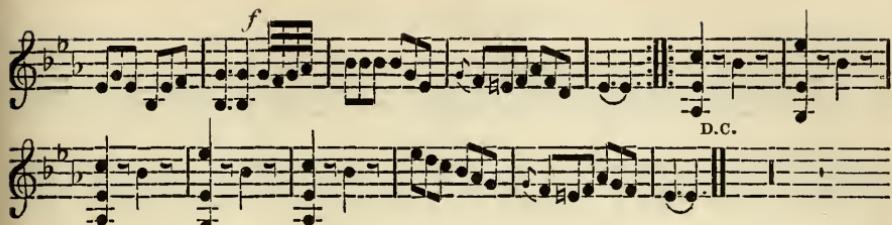
## WHAT WILL I DO GIN MY HOGGIE WAD DIE.

*Slow.*

*Old Scottish melody.*

*Lively dancing time.*

## THE NIGHT-CAP.



## FAREWELL TO MINNA.

*Slow, with expression.*

## PLANXTY DRURY.

*Moderate.**Irish air.*

## BURNS' FESTIVAL MARCH, 6TH AUGUST, 1844.

*Copyright.—John Turnbull.*

## THE HERMIT'S SONG.

FROM THE OPERA OF "DER FREYSCHUTZ."

*Weber.*

The song, "Yes, I will leave my father's halls," is sung to the above air.

## MISS SKEEN'S STRATHSPEY.

*Copyright.—P. Virtue.*

## MRS. CHRISTIE'S RANT.



YOU'RE THE BEAM OF MY EYE.

Copyright.—J. Harkin.

*Jig.*

*S*

*Fin.*

*S*

Musical score for You're the Beam of My Eye, a jig in G major, 2/4 time. It includes three staves of music with performance instructions like 'S' (solo) and 'Fin.' (finale).

FAVOURITE FRENCH AIR.

*With spirit.*

*D.C.*

Musical score for Favourite French Air, a piece in G major, 2/4 time. It features two staves of music with a dynamic instruction 'D.C.' (Da Capo).

AN THOU WERT MY AIN THING.

*Slow with expression.**Old Scottish air.*

Musical score for An Thou Wert My Ain Thing, an old Scottish air in G major, 2/4 time. It contains three staves of music with expressive markings like 'Slow with expression.'

## POLONAISE.

*J. Kuffner.*

## THE WIDOW OF WAREHAM.

*Country dance.*

The above tune is taken from the Universal Magazine, for August, 1760.

## MY HEART'S IN THE HIGHLANDS.

*Gaelic air.*

*Moderate.*

## ANACREON IN HEAVEN.

*With spirit.*

## THE SHIPWRECKED BOY.

*Solo.*

*J. Moulds.*

## THE SCOTS RECLUSE.

*James Oswald.*

*Slow.*

The song by John Lapraik, "When I upon thy bosom lean," is sung to the above air.

WAS IST DES DEUTSCHEN VATERLAND?—WHERE IS THE GERMAN'S FATHERLAND?  
*With energy and feeling.*

*Burschen melody.*

## WALTZ.

*Fin. M. P. King.*

## MONEY IN BOTH POCKETS.

*Country dance*

## MUIR MACKENZIE'S FAVOURITE.

*Mr. Sharpe, of Hoddam.**Slow.*

## FETE DU VILLAGE.—THE VILLAGE FESTIVAL.

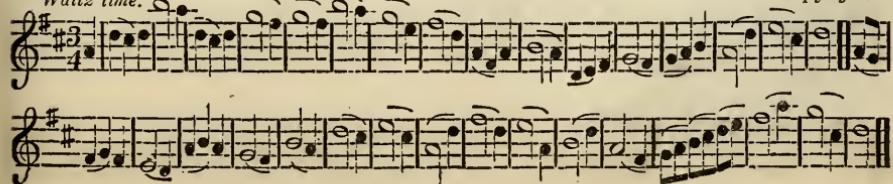
*Lively.*

## GLADSMUIR.

*William M'Gibbon.**Moderate.*

Hamilton of Bangour's verses beginning "As over Gladsmuir's blood-stain'd field," are sung to this air.,

## THE SISTERS.

*Copyright.**Waltz time.*

TO-HO-MAN-HO-TO.

*Medley Country Dance.*



## HARK! THE BONNIE HIGH CHURCH BELLS.

*Dr. Aldrich.*

*With spirit.*

## DUKE OF GLOUCESTER'S NEW MARCH.

## GIE ME A LASS WI' A LUMP O' LAND.

*Scottish air.*

*Lively.*

## I'M AS SMART A LAD AS YOU'D WISH TO SEE.

*Briskly.*

FROM "THE MOUTH OF THE NILE."

*Attwood.*

## TOLL, TOLL THE KNELL.

*Very slow.*

FROM THE OPERA OF "MAHMOUD."

*Stephen Storace.*

## THE FAIR MAID WITH HER MILKING PAIL.

*Old English air.*

*Moderate.* Fin. D.C.

## PADDY NOW WONT YOU BE EASY.

*Jig time.**Irish air.*

## MACGREGOR'S GATHERING.—MARCH IN ROB ROY.

*Moderate.*

## OUR FRIENDS IN CASTLEWEEROCK.

*With spirit.**Copyright.—J. M.*

## CHINESE MARCH.

*Copyright.—James Bickers.**Air à la Comique.*

## PEEP-BO! AU LD TOW-WIG.

*Copyright.—John Turnbull.*

Musical score for PEEP-BO! AU LD TOW-WIG, featuring two staves of music in G major, 2/4 time. The first staff shows a series of eighth and sixteenth notes with grace notes. The second staff continues with similar patterns and concludes with the instruction 'D.C.'

## THE HARVEST HOME.

*Hornpipe.*

Musical score for THE HARVEST HOME, a Hornpipe, featuring three staves of music in G major, common time. The music includes various rhythmic patterns such as eighth and sixteenth notes, along with rests and dynamic changes.

## THE VAIN PURSUIT.

*Plaintive and slow.*

Musical score for THE VAIN PURSUIT, a plaintive and slow piece, featuring three staves of music in G major, 3/4 time. The music is characterized by its melancholic tone, using eighth and sixteenth notes with expressive slurs and grace notes.

## CAPTAIN MEGAN.

*Jig time.*

The music consists of two staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp (G major), and a 6/8 time signature. It features eighth-note patterns with sixteenth-note subdivisions. The second staff begins with a bass clef, also in G major and 6/8 time, showing eighth-note patterns. The notation includes various rests and dynamic markings like dots and dashes.

*Irish air.*

## NOBODY COMING TO MARRY ME.

*Moderate.*

This section contains three staves of musical notation. The first two staves are in treble clef, G major, and 6/8 time, featuring eighth-note patterns. The third staff is in bass clef, G major, and 6/8 time, showing eighth-note patterns. The music concludes with a double bar line and repeat dots at the end of the third staff.

## THE HARDY SAILOR.

*With spirit. 8:*

*Dr. Arnold.*

This section shows five staves of musical notation. The first four staves are in treble clef, G major, and 6/8 time, with eighth-note patterns. The fifth staff is in bass clef, G major, and 6/8 time, also with eighth-note patterns. The music ends with a final cadence marked "Fin." followed by a repeat sign and the instruction "D.C." at the beginning of the next section.

## THE NYMPH.

*Lively dancing time.*

## MISS SHARPE'S FANCY.

*With spirit.*

*Mr. Sharpe of Hoddam.*

## THE PRIEST IN HIS BOOTS.\*

*Jig time.*

*Irish air.*

D.C.

\* Known as "Paddy's Trip from Dublin," "Murphy Delaney," "Larry O'Lashem," and "Paddy's Dream."

## LA TRICOTEUSE, OR THE KNITTER'S WALTZ.

*Fin.*



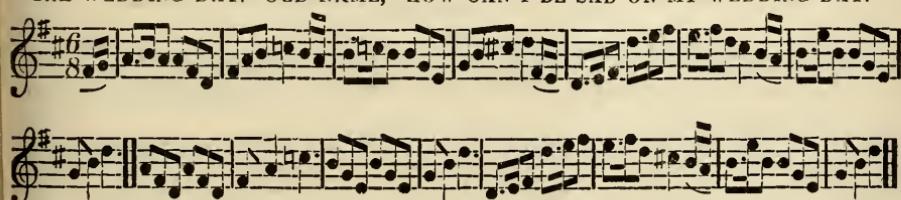
## MY AIN FIRESIDE.

*Not too fast.**Scottish air.*

## ULLABY.—OR "PEACEFUL SLUMBERING ON THE OCEAN."

*Slow with feeling.**Storace.*

## THE WEDDING DAY.—OLD NAME, "HOW CAN I BE SAD ON MY WEDDING DAY."



## YOUNG WILLIAM WAS A SEAMAN TRUE.

*Moderate.*

## GIN A BODY MEET A BODY COMIN' THRO' THE RYE.

*Moderate.*

*Scottish air.*

## THE BLUE-EYED LASSIE.

The above melody was the composition of Robert Riddel of Glen-Riddel. Burns' song, "I gaed a waefu' gate yestreen," is sung to this air.

## THE LONDON MARCH.

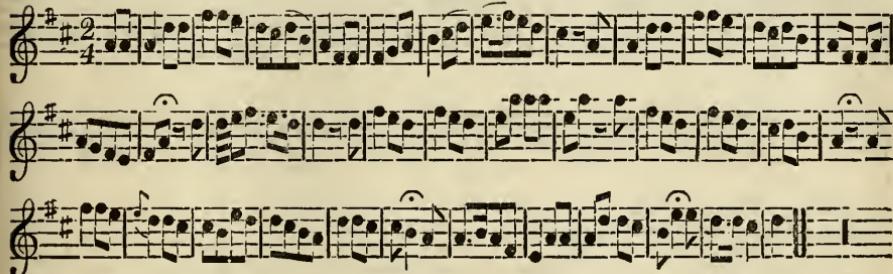
## LA CHOCAILLON.

*Quadrille.*

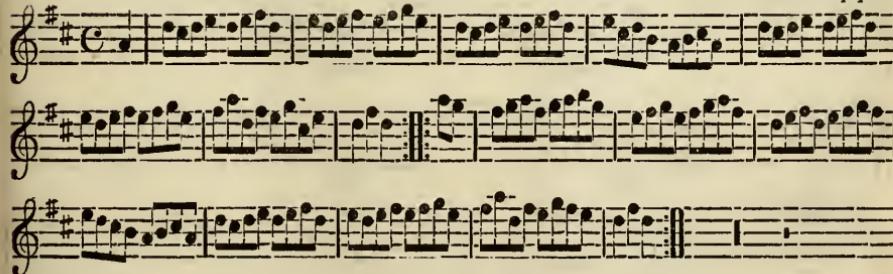


## OH NO, MY LOVE, NO.

*Moderate.*     “WHEN I HANG ON THY BOSOM DISTRACTED TO LEAVE THEE.”     *Michael Kelly.*



## THE GOLDEN FARMER.

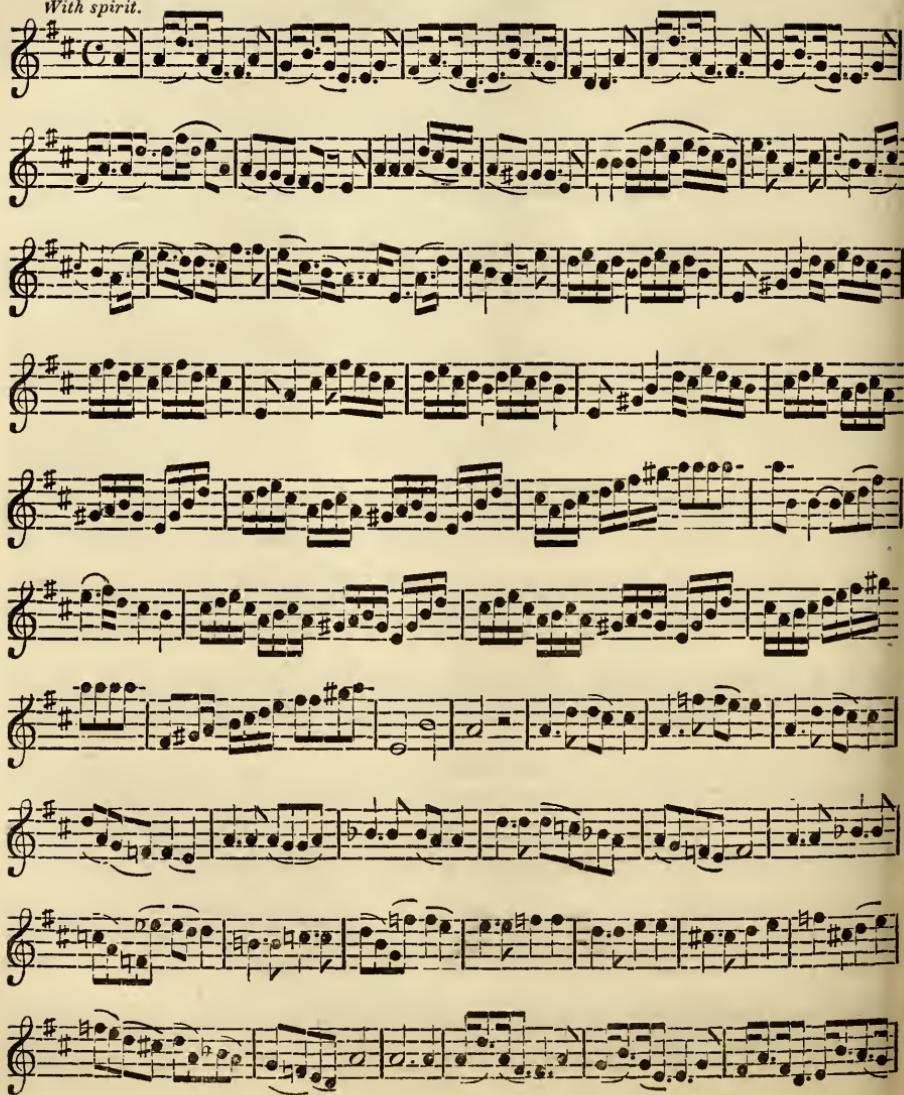
*Hornpipe.*

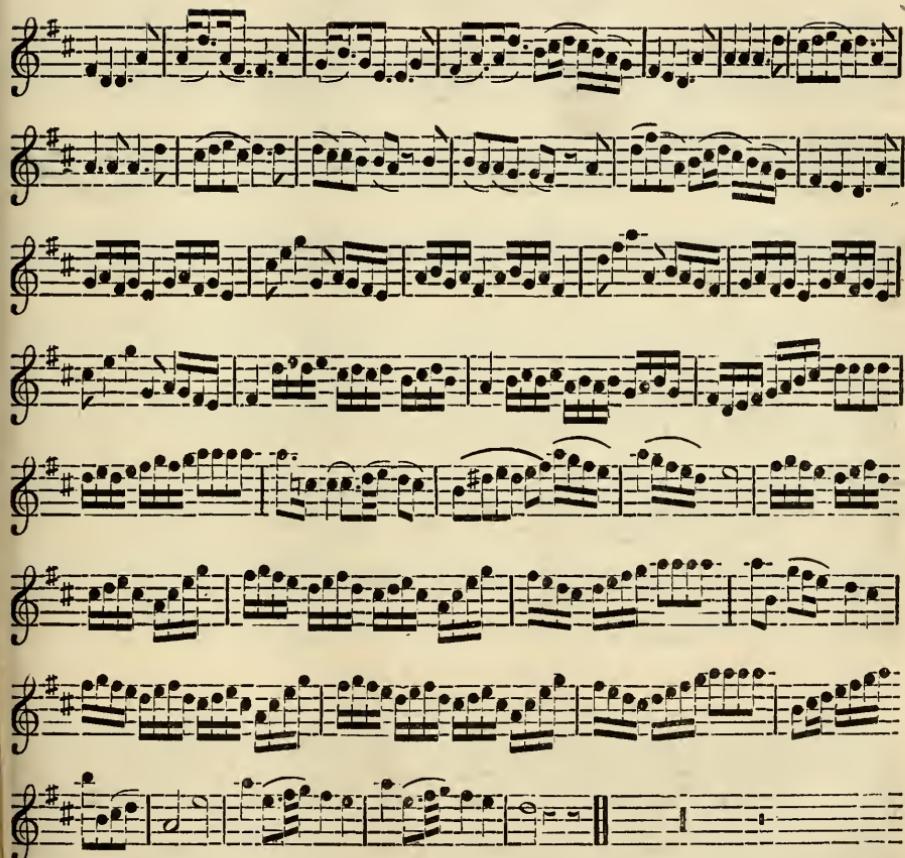
## THE THREE GHOSTS.

*Moderate.*     “THERE SAT THREE GHOSTS BY THE KIRKYARD SIDE.”     *Copyright.—J.M.*



## THE CONSTANT SHEPHERDESS.

*With spirit.*



WAS BLASEN DIE TROMPETEN?—WHY SOUNDS THE TRUMPET?

*March time.*

*German melody.*

## THE RANDY WIVES OF GREENLAW.

Copyright.—J. King.

*Reel.**Reel.*

## WILL WATCH.

*Moderate.*

J. Davy.



## LORD EGLINTON'S AUOLD MAN.

*With spirit.*

## GRAND MARCH FROM THE OPERA OF "NORMA."

*Bellini.*

*With spirit.*

1st.      2d. Fin.

D.C.

## HUNTING THE HARE.

*Irish air.*

The comic song of the "Calais Packet" is sung to the above air.

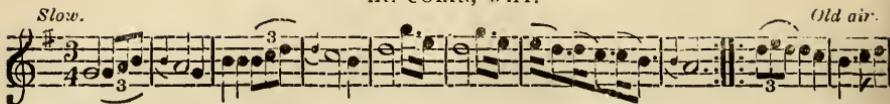
## IS YOUR GRAITH IN ORDER.

*Strathspey.*

## A CANARIES.

From "Mersenne's Harmonie Universelle," 1636.

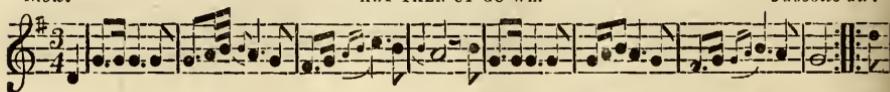
## AH COLIN, WHY.

*Old air.*

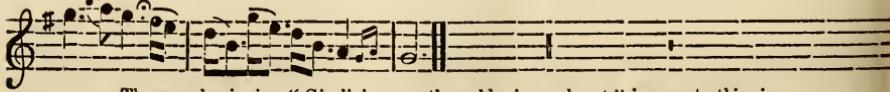
## THE WEARY PUN' O' TOW.

*Slow.*

"HEY THEN UP GO WE."

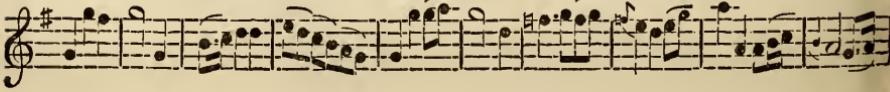
*Jacobite air.*

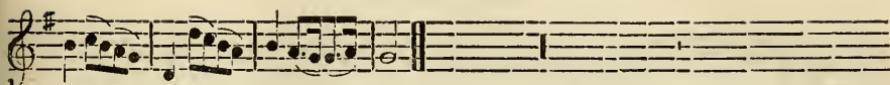
## THE WAEFU' HEART.

*Very slow.*

The song beginning "Gin living worth could win my heart," is sung to this air.

## LOCHABER NO MORE.

*Slow and tenderly with expression.*

*Very slow and solemn.*

## ARIA.

*Haydn.*

## METHVEN CASTLE.

*Slow.*
*Fin.*

D.C.

## GALOP FROM "THE CORSAIR."

*Bochs.*

## ON YONDER STILE.

*Moderate &.*

## L'ORIFLAMME

*March.*

## QUADRILLE.



## LE CHAMPIGNON.

*Gallopopade.*

## IN THE DEAD OF THE NIGHT.

*Slow.*

*King.*

## INDIAN AIR.

*Lively.*

The above air was transmitted to the Editor by Mr. John Turnbull.

## THE BLUE-BELL OF SCOTLAND.

*Scottish air.*

*Slow.*

## CARLE NOW THE KING'S COME.

*Very old Scottish air.*

*Slow.*

Mause's song in the "Gentle Shepherd" is sung to the above air.

*With energy.*

AUF BRUEDER! LASST UNS LUSTIG LEBEN.

RISE BROTHER! LET US ENJOY A LIFE OF PLEASURE.

*Burschen melody.*

Musical score for 'Auf Brueder! Lasst uns lustig leben.' The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in 6/8 time (indicated by '6'). The key signature is one sharp. The music features eighth-note patterns and dynamic markings: 'f' (forte) at the beginning, followed by 'ff' (double forte) and 'fff' (triple forte). The tempo is indicated as 'With energy.'

“TASTE LIFE'S GLAD MOMENTS.—FREUT EUCH DES LEBENS.”

*Moderate.**German air.*

Musical score for 'Taste life's glad moments.' The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in 6/8 time (indicated by '6'). The key signature is one sharp. The music features eighth-note patterns. The tempo is indicated as 'Moderate.' The score concludes with a 'Fin.' (finale) and a 'D.C.' (da capo).

This tune, sometimes attributed to Mozart, is the composition of H. G. Nägeli.

I'M NOT TO BE STINTED IN LOVE.

*Moderately quick.*

FROM THE INTERLUDE OF “THE LOVE WRANGLE.”

Musical score for 'I'm not to be stinted in love.' The score consists of four staves. The top staff is in common time (indicated by '4') and the bottom three staves are in 6/8 time (indicated by '6'). The key signature is one sharp. The music features eighth-note patterns. The tempo is indicated as 'Moderately quick.'

BOHEMIAN MELODY.

*With spirit.*

Musical score for 'Bohemian Melody.' The score consists of two staves. The top staff is in common time (indicated by '4') and the bottom staff is in 2/4 time (indicated by '2'). The key signature is one sharp. The music features eighth-note patterns and sixteenth-note patterns. The tempo is indicated as 'With spirit.'

## QUICK STEP OF THE TWELFTH REGIMENT.



## LADY ELGIN'S STRATHSPEY.



## HER ABSENCE WILL NOT ALTER ME.



## SLOW AIR.

Copyright.—John M<sup>t</sup>Glashan.

## SIR RALPH ABERCROMBIE'S MARCH.



## CAPTAIN ROSS' REEL.

*Scottish.*

## WHISTLE O'ER THE LAVE O'T.

*Scottish air.*

The above air was composed about the year 1720, by John Bruce, musician, in Dumfries.

## LADY ANN HOPE'S FAVOURITE.

*Scottish.*



## A SMILE FROM THE GIRL OF MY HEART.

*Moderate.*

*Shield.*

Sheet music for 'Three Fat Mice.' The music is in common time and G major. It consists of two staves of sixteenth-note patterns. The first staff is labeled 'Moderate.' and the second staff is labeled 'Shield.'

## THREE FAT MICE.

Copyright.—John Turnbull.  
Reel.

Sheet music for 'Three Fat Mice.' The music is in common time and G major. It consists of two staves of sixteenth-note patterns, labeled 'Reel.'

## THIS LIFE IS A LOTTERY, WIVES ARE THE PRIZES.

*Moderate.**Dibdin.*

A musical score for a single instrument, likely a flute or recorder, in common time. The key signature is one sharp. The music consists of five staves of sixteenth-note patterns. The first staff begins with a forte dynamic. The second staff features eighth-note pairs. The third staff includes several grace notes. The fourth staff has a prominent bassoon-like sustained note. The fifth staff concludes with a long rest.

## OH! SAY, SIMPLE MAID.

*Slow and with feeling.*

FROM "INKLE AND YARICO."

*Dr. Arnold.*

A musical score for a single instrument, likely a flute or recorder, in common time. The key signature is one sharp. The music consists of two staves of eighth-note patterns. The first staff ends with a repeat sign and a double bar line. The second staff begins with a forte dynamic and ends with a double bar line.

## HALF-PAST-TWELVE.

*With spirit.**Copyright.*

A musical score for a single instrument, likely a flute or recorder, in common time. The key signature is one sharp. The music consists of three staves of sixteenth-note patterns. The first staff begins with a forte dynamic. The second staff has a sustained note. The third staff concludes with a long rest.

## CE FUT UNE NUIT SOLENNELLE.

*Moderate.*

*Popular French melody.*

## MARY'S DREAM.

## THE SUNNY RAYS OF MORNING.

*Danish air.*

## GROTESQUE DANCE.

*With spirit.*

*Fin.*

*D.C.*

## THE FOURTH DRAGOON'S MARCH.

The musical score consists of two staves of music. The top staff is labeled "Bugle." and features a treble clef, a key signature of one sharp, and common time. The bottom staff is also in treble clef, one sharp key signature, and common time. Both staves contain six measures of music, with the second measure containing a double bar line and repeat dots.

## THE BATTLE O' SHIRRA-MUIR.

*Scottish air.—Old set.**With spirit.*

The musical score consists of three staves of music. The top staff is in 2/4 time, the middle staff in 4/4 time, and the bottom staff in 2/4 time. All staves share a treble clef, one sharp key signature, and common time. The music is divided into six measures by a double bar line with repeat dots.

The above tune is sometimes called the "Cameronian's Rant," "Cameron's March," and "Cameron's Reel."

## L'ABROTON.

*Contre dance.*

The musical score consists of two staves of music. Both staves are in 2/4 time, treble clef, one sharp key signature, and common time. The music is divided into six measures by a double bar line with repeat dots.

## THE WHITE COCKADE.

*Briskly.*

*Jacobite melody.*

## ONE BOTTLE MORE.

*With spirit.**"ASSIST ME YE LADS WHO HAVE HEARTS VOID OF GUILE."**Irish air.*

## PADDY FORSHANE'S FRICASSEE.

The popular comic song of "Paddy Forshane's Fricassee," is sung to the above tune, which was at one time a fashionable country dance.

## SLOW MARCH.

*f*                    *p*                    *f*                    *p*

*Copyright.—Thompson Aimers.*

## THE DRUID'S MARCH.

*Moderate.*

FROM THE OPERA OF "NORMA."

*Bellini.*

## O DEAR WHAT CAN THE MATTER BE.

*With spirit.**Irish air.*

## THE BANKS O' NITH.

*Scottish air.*

## POPULAR FRENCH MELODY.

*Slow.*

## ARIA.

*Moderate.*

*Auber.*

## MISS JANET AGNES DRENNAN'S WALTZ.

## BETTY PRINGLE'S PIG.

*Lively.*

*J. B. Sale.*

PORT NA FAINNE.—“THE WEDDING RING” OR “MRS. NICOL’S FANCY.”



MRS. WEYMIS OF CUTTLEHILL.

*Strathspey.*



The modern song of “St. Patrick was a Gentleman” is sung to the above air.

NEIL GOW’S LAMENT FOR HIS BROTHER.

*Slow.*



## THE GRAVE OF BURNS.



## THE BLACK EAGLE.



## BRUACHAN LOCH NEISH.—“THE BANKS OF LOCH NESS.”

*Slow strathspey time.**Gaelic air.*

## UNA VOCE.

TYRANT SOON I'LL BURST THY CHAINS.

Rossini.

*Slow.*

The musical score consists of ten staves of music. The first three staves are labeled "Slow." and feature eighth-note patterns. The fourth staff is labeled "Moderately quick." and includes markings "ad lib." and "C". The remaining six staves show more complex rhythmic patterns, including sixteenth notes and various rests. The music is set in common time, with a key signature of one sharp (F#).



## CHINESE AIR.

*Slow and with feeling.*

2

Fin.

This section contains three systems of musical notation for 'Chinese Air'. The first system starts with a dynamic marking of 'Slow and with feeling.' and a tempo of '2'. The second system begins with 'Fin.'. The third system ends with 'D.C.' (Da Capo).

## JOHNNIE ARMSTRONG.

*Very slow.*

*Old ballad air.—Modern set.*

This section contains three systems of musical notation for 'Johnnie Armstrong'. The first system starts with a dynamic marking of 'Very slow.'. The second system begins with the instruction 'Old ballad air.—Modern set.' The third system ends with a final dynamic marking.

## PRINCESS ROYAL'S POLKA A LA JULIEN.

*Copyright.*

Sheet music for Princess Royal's Polka A La Julien, featuring four staves of musical notation in 2/4 time with a key signature of one sharp. The music includes various dynamics like '3' and '>' above the notes, and repeat signs with 'D.C.' markings.

## THE KRAKOVIAK DANCE.

*Bochsa.*

Sheet music for The Krakoviak Dance by Bochsa, featuring three staves of musical notation in 2/4 time with a key signature of one sharp. The music includes dynamics like '3' and '>' above the notes.

## WOODMAN SPARE THAT TREE.

*Henry Russell.*

*Andante.*

Sheet music for Woodman Spare That Tree by Henry Russell, featuring two staves of musical notation in 2/4 time with a key signature of one sharp. The music includes dynamics like '3' and '>' above the notes.

## LILLA'S A LADY.

*German air.*

Sheet music for Lilla's a Lady, a German air, featuring two staves of musical notation in 2/4 time with a key signature of one sharp. The music includes dynamics like '3' and '>' above the notes.

## THE CALEDONIAN HUNT'S DELIGHT.

The joint composition of James Miller, depute town clerk, Edinburgh, and Stephen Clarke, organist, Edinburgh.  
*Slow.*



Burns's song, "Ye banks and braes o' bonnie Doon," is sung to the above air.

## EARL DOUGLAS'S LAMENT.

*Plaintive and slow.*



## SLOW AIR.



## LITTLE NELL'S REQUIEM.

*Slow and solemn.*

*Copyright.*



## POPULAR FRENCH MELODY.

*Slow.*

3/4

## THE LASSES OF THE FERRY.

*Lively but not too fast.*

*Strathspey.*

Tannabill's song, "O hey, Johnnie lad," is sung to a slightly altered set of this air.

## THE LOVE LINKS.

*Country dance.*

## POLISH DANCE.

1st.      2d.

## BRITONS TO ARMS.

## THE PEEP OF DAY.

*With spirit.*

TURN OUT.

*Briskly.*

*M. P. King.*

SILLY BOY, 'TIS FULL MOON YET, SO NIGHT AS DAY SHINES CLEARLY.

This air is adapted to a song beginning as above, and written by Sir Walter Raleigh.

BOW-WOW-WOW.

*With spirit.*

*Very old English air.*

ALLES SCHWEIGE.—“BE ALL SILENT.”

*Slow and solemnly.*

*fz.**Burschen melody.*

## LE GARCON VOLAGE.

*Allegro.*

Quadrille.

D.C.

D.C.

## THE DORSET QUADRILLE.

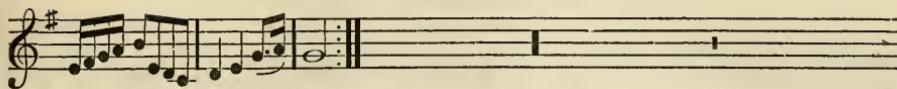
Fin.

D.C.

## STACK IN VIRGO.

*Slow and with feeling.*

*Irish Air.*



## MINUET.

*Hook.*

Musical notation for the 'Hook' section of the Minuet. The key signature is one sharp (G major). The melody continues with eighth and sixteenth note patterns.

## SLOW AIR.

*Mozart.*

Musical notation for a Slow Air in G major, 3/4 time, attributed to Mozart. The key signature is one sharp (G major). The melody features sustained notes and grace notes.

## TELL ME FAIR MAID.

*Copyright.—W. Smellie, M.D.*

Musical notation for 'Tell Me Fair Maid' in G major, 6/8 time. The key signature is one sharp (G major). The melody includes eighth and sixteenth note patterns, with 'With expression.' markings above the staff.

## ES ZOG AUS BERLIN EIN MUTHIGER HELD.

*Moderate.*

THERE WENT FROM BERLIN A BRAVE HERO.

*Burschen melody.*

Musical score for 'Es zog aus Berlin ein muthiger Held.' in G major, 6/8 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures.

## THE IVY GREEN.

*Moderate.**Henry Russell.*

Musical score for 'The Ivy Green' by Henry Russell. In G major, 6/8 time. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The music includes various note values such as eighth and sixteenth notes.

## LIGHTLY TREAD, 'TIS HALLOWED GROUND.

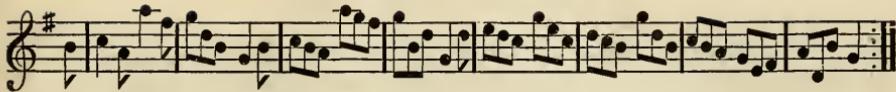
*Moderate.**J. Scotland.*

Musical score for 'Lightly tread, 'tis hallowed ground.' by J. Scotland. In G major, 3/8 time. The score consists of three staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures.

## HERMANN BOAZ.

*Country dance.*

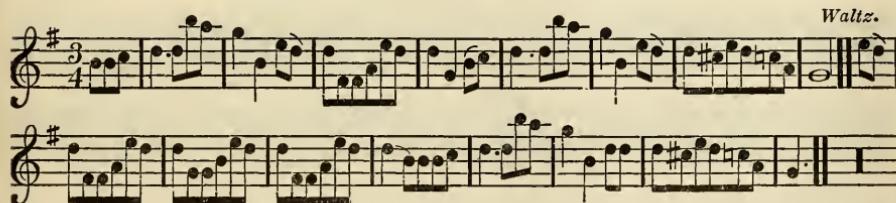
Musical score for 'Hermann Boaz' as a country dance. In G major, 6/8 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The music features eighth-note patterns and sixteenth-note figures.



THE GIRL THAT I LOVE IS A MORTAL LIKE ME.

*Urquhart.*

'TWERE VAIN TO TELL THEE ALL I FEEL.

*Waltz.*

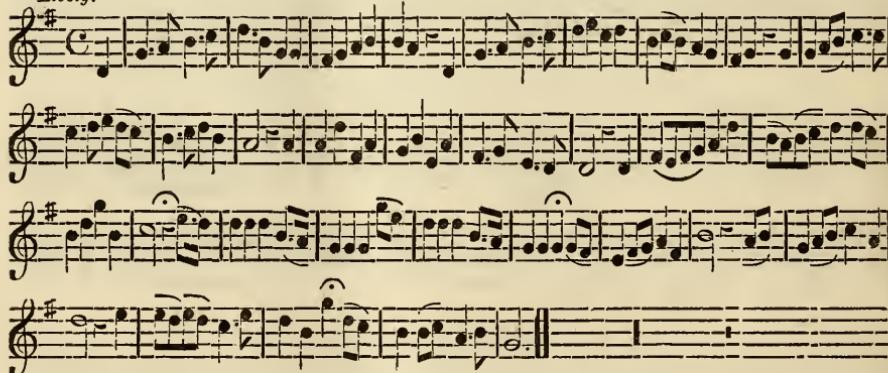
OH! GIVE ME BACK MY RING.



## KENMURE'S ON AND AWA', WILLIE.

*With spirit, but not too fast.**Jacobite air.*

## I WAS, D'YE SEE, A WATERMAN.

*Lively.*

## BY THE GAILY CIRCLING GLASS.

*With spirit.*

SONG FROM THE "MASQUE OF COMUS."

*Dr Arne.*

## LA SUISSE AU BORD DU LAC.

*Moderate.*

*French air.*

The song beginning "Far o'er the lake," &c. is sung to the above air.

## THE PRAGUE WALTZ

D.C.

## THOU BONNIE WOOD OF CRAIGIELEE.

*R. A. Smith.*

*Slow.*

Tannahill's song with the above title is sung to this air.

## LORD RONALD, OR LORD RANDALL.

*Very slow.*

*Old Scottish ballad air.*

## OH MEGAN EE!

FROM THE "CASTLE SPECTRE."

*Michael Kelly.**Slow.**Ardante.*

## SWISS AIR.

*Bold and with spirit.*

## THE YOUNG TROUBADOUR.

*Henri Herz.*

## LA RECETTE.

*Briskly.*

*Romance.—M. Bonnay.*

## THE MADRIGAL.

*Lively.*

## THE OX'S MINUET.

*Haydn.*

## FRENCH POPULAR MELODY.

*Moderate.*

## AIR FROM THE OPERA OF "LA DAME BLANCHE."

*Allegro.*

*Fin.* Boieldieu.

D.C.

## THERE IS A FORM.

Copyright—W. Smellie, M.D.

*Slow.*

## PUSS IN A CORNER.

From "Pills to Purge Melancholy."

*With spirit.*

## CAMELIA WALTZ.

Mozart.

*p*

*f*

*8va*

D.C.

## A FRIAR HE LOVED A FAIR MAID WELL.

*Moderate.**Old ballad air.*

## YOUNG PHILANDER.

*Old Scottish melody.**Moderate.*

No. 18.

## PHILANDER WAS A MERRY SWAIN.

*Moderate.**From "Playford's Collection."*

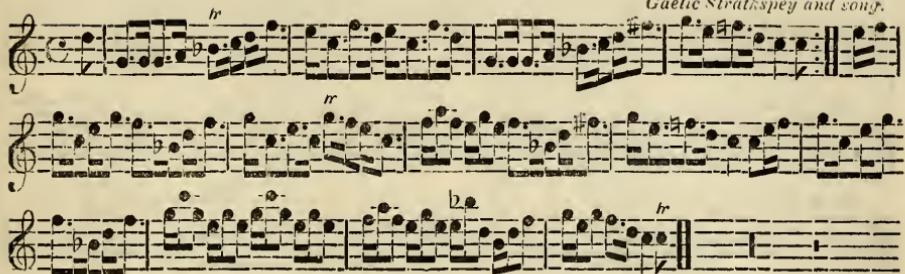
## OPERA HORNPIPE.



## THE FLOWERS OF THE FOREST.

*Slow with feeling.**Old Scottish air.*

## BHLIAN UR.—“NEW YEAR'S DAY.”

*Gaelic Strathspey and song.*

## SADLER'S WELLS TUMBLING MINUET.



## WALTZ.



## DUKE OF KENT'S REEL.

*Scottish.*

## WALTZ.

*Strauss.*

## FAL-DE-RAL-TIT.

*Moderate.*

"I LEARNT A PRETTY SONG IN FRANCE."



## HOP-O'-MY THUMB.

*Lively.*

Copyright —Johnson Seyton.



## MR. JAMES M'NICOL, INVERARY.

*Straithspay.*

*Alexander M'Kay, Islay.*

## BANNOCKS O' BARLEY MEAL.

*Old Scottish air.*

The song "Argyle is my name," is sung to the above air.

## ROBERTSON'S QUICK STEP

*Copyright.—Charles Robertson*

## THREE YEARS A SAILOR'S LIFE I LED.

*Moderate.*

## THE REAL IRISH QUADRILLES.

Rattle the Bottles,

No. 1.—LE PANTALON.

D.C. Minor.

D.C. al S.

A Bumper for Luck.

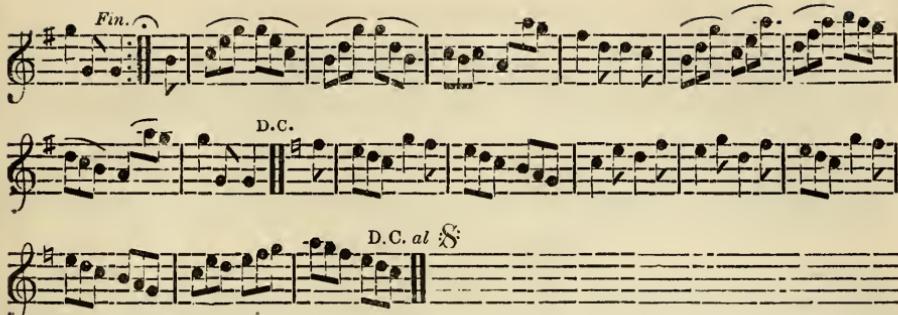
No. 2.—L'ÉTÉ.

Minore.

D.C. al S. Coda.

A Donnybrook Row.

No. 3.—LA POULE.



## No. 4.—LA TRENISE.

The Drunken Peasant.

Minore.

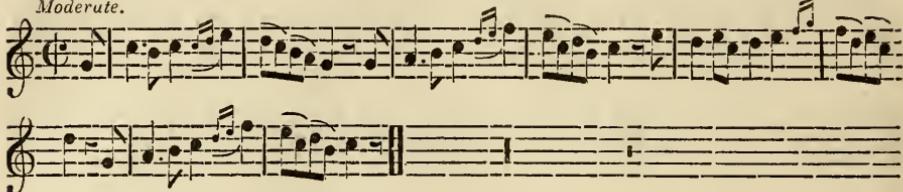
Major.

## No. 5.—LA FINALE.

The Devil take the Peelers.

THY FATAL SHAFTS UNERRING PROVE, I BOW BEFORE THINE ALTAR LOVE.

*Moderate.*



FRISCH AUF, MEIN VOLK!

T. H. C. Barnhardt.

*With energy but not too quick.*

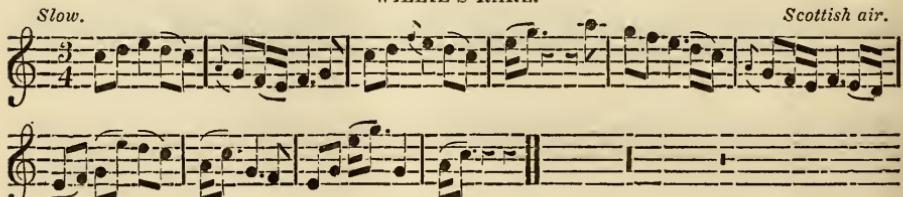
CHEER UP MY MEN.

*German Soldier's song.*



WILLIE'S RARE.

*Scottish air.*



RANZ DES VACHES.

*Swiss melody.*

*Moderate.*



## A LITTLE.

*Briskly.*

FROM THE ENTERTAINMENT OF THE "CAKE HOUSE."

*Dibdin.*

## LOGIE O' BUCHAN.

*Slow.**Scottish air.*

## THE FLOWER OF THE WEST.

*Slow and with feeling.**Copyright.—J. Henderson.*

## YOUTH'S THE SEASON MADE FOR JOY.

*Moderate.*

## QUADRILLE RONDO.

*Henri Herz.*

*Fin.*

D.C. al Fin.

## LUGTON BRIG.

*Waltz*

*ff*

*Waltz*

## MISS S. MURRAY'S REEL.

*Scottish.*

## THE TIPSY HIBERNIAN.

*With spirit.**Reeve.*

## ARISE LOVELY BEAM OF THE TWEED.

*Slow.**John Ross.*

SOLEMN MARCH FROM THE OPERA OF "LA GAZZA LADRA."

Rossini.

A musical score for orchestra, page 10, showing measures 10 and 11. The score consists of five staves. Measure 10 starts with a bassoon solo in B-flat major. Measure 11 begins with a forte dynamic in E-flat major, featuring woodwind entries and a prominent bassoon line.

## THE MAID'S COMPLAINT.

*James Oswald.  
Old Scottish air.*

*Show.*

A musical score for piano, featuring three staves. The top staff uses a treble clef, a B-flat key signature, and common time. The middle staff also uses a treble clef and common time. The bottom staff uses a bass clef and common time. The music is composed of eighth-note patterns and rests.

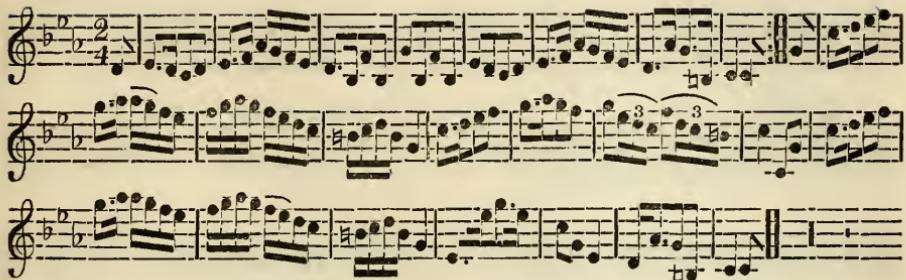
*Slow and tenderly.*

THE DARK PHANTOM.

### *Irish air.*

A musical score for two voices, soprano and alto, in 3/4 time. The soprano part starts with a melodic line featuring eighth-note patterns and dynamic markings like 'p', '>', 'cres.', and 'mf'. The alto part enters with a rhythmic pattern of eighth-note pairs and dynamic markings like 'cres.f', '> p', and 'f'. The vocal parts are separated by a vertical bar line.

## MISS RAE'S STRATHSPEY.



## SIUBHAL AN T' SNEACHD TRÀ OICHE.

*Pathetically.*

"THE TRAVELLER BENIGHTED IN SNOW."

*Gaelic air.*

*p*

*f*

*p*

## LORD BALGOWNIE'S FAVOURITE.

*Slow and with feeling.**Scottish air.*

Tannahill's beautiful song, "Gloomy Winter's now awa,'" is sung to the above air.

## STOP WALTZ.

The musical score consists of six staves of music for a single instrument, likely a piano or organ. The music is in common time and uses a bass clef. The first five staves are in G major, while the sixth staff begins in A major and ends in G major. The piece features various musical techniques such as eighth-note patterns, sixteenth-note chords, grace notes, and dynamic markings like *ff* (fortissimo) and *p* (pianissimo). The notation is dense and intricate, typical of a stop-waltz composition.

## SAW YE JOHNNIE COMIN'.

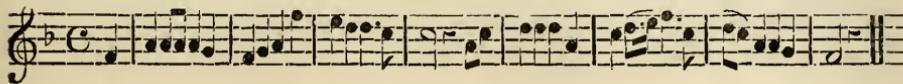
*Pp repeat forte.**Old Scottish air.*

This section contains two staves of music for a single instrument, labeled as an "Old Scottish air". The music is in common time and uses a bass clef. The notation includes eighth-note patterns and grace notes, characteristic of traditional folk tunes. The piece starts with a dynamic marking of *p* (pianissimo).

## RINGAN'S ISLE.

*Strathspey.*

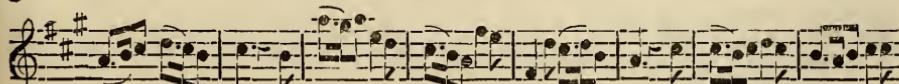
## THE DEMON LOVER.

*Slow.**Old ballad air.*

## MY DAYS HAVE BEEN SO WONDROUS FREE.



The Cheshire Cheese.



*Slow and with feeling.*

## SAWNEY'S PIPE.

*Old Scottish melody.*

The old song which narrates the death of Colonel Gardner at Prestonpans is sung to this air.

## PULL AWAY, PULL AWAY I SAY.

FROM "THE MOUTH OF THE NILE."

Attwood.

*Moderate.*

## HE WINNA DO FOR ME.

Dr. Arne.



## LABITSKY'S AURORA WALTZES.

*Allegretto.*

INTRODUCTION.

*Andantino.*

## WALTZ, No. 1.

No. 19.

## ALL MY LIFE IS JOY AND PLEASURE.

DUET.

*Bellini.*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

17 18 19 20

Fine. ad lib. D.C. al Fine.

## THE ORIGINAL STOP WALTZ.

*Allegretto.*

*French.*

## OLD ENGLISH COUNTRY DANCE.

*With spirit.*

## ENGEL WALZER.

*Strauss.*

## CORNWALLIS'S LAMENT FOR COLONEL MUIRHEAD.

*Plaintive and slow.**Scottish air.*

Burns' song, "Sensibility how charming," is set to the above air.

## THE MILL, MILL O.



Burns' song, "When wild war's deadly blast was blawn," is sung to the above air.

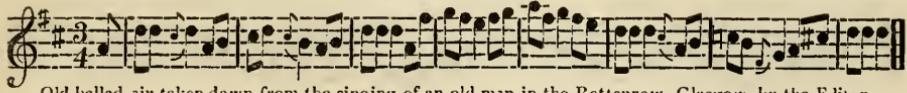
## WATERS OF ELLE.

*French air.*

## O'ER THE HILLS AND FAR AWA'.

*Moderate.**Scottish air.*

## LORD BEECHAN.



Old ballad air taken down from the singing of an old man in the Rottenrow, Glasgow, by the Editor  
of the U. T. B.

## THE OYSTER GIRL.

Moderate.

TRIO.

## KOMMT BRUDER.

*Slow—in the manner of a march.**German air.—A. Binzer.*

Musical score for 'KOMMT BRUDER.' in common time, key of C major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music features eighth-note patterns and rests.

## THE BLUE BELL OF SCOTLAND.

*Slow.*

DUET.

Musical score for 'THE BLUE BELL OF SCOTLAND.' in common time, key of C major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music features eighth-note patterns and rests, with some sixteenth-note figures in the bass staff.

## LA FLEUR DE LA ROSE.

DUET.

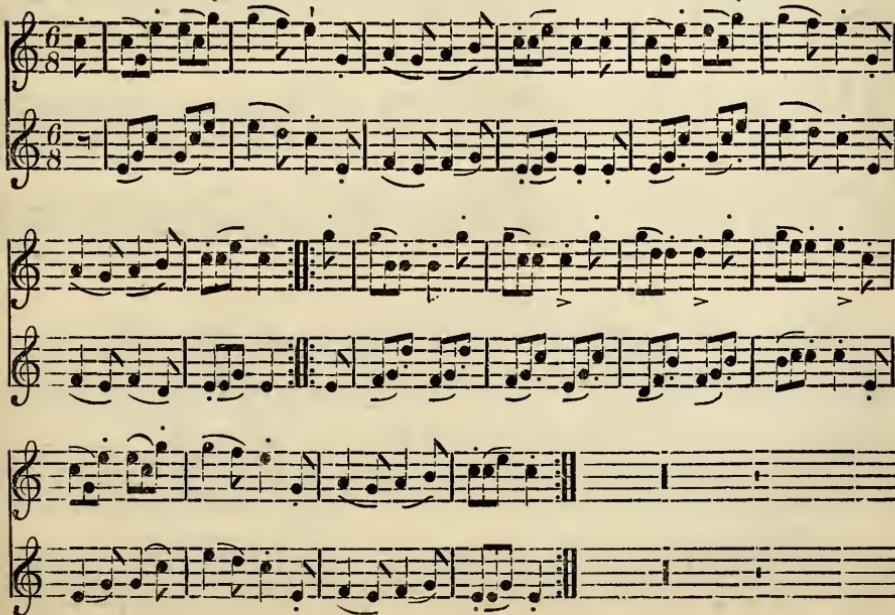
*Allegretto.**French air.*

Musical score for 'LA FLEUR DE LA ROSE.' in common time, key of G major. The score consists of two staves. The first staff uses a treble clef and the second staff uses a bass clef. The music features eighth-note patterns and rests, with some sixteenth-note figures in the bass staff.



## FAVOURITE SAXON AIR.

DUET.



## GOD PRESERVE THE EMPEROR.

ARRANGED AS A TRIO.

*Haydn.*

*Larghetto. mf*

*Haydn.*

## I LOE NA A LADDIE BUT ANE.

*Slow.*

This musical score consists of two staves of music. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The music features various note values including eighth and sixteenth notes, with some notes connected by beams. The tempo is marked as 'Slow.'

## DAINTY DAVIE.

*Lively dancing tune.*

This musical score consists of three staves of music. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat. The music features eighth and sixteenth notes, with some notes connected by beams. The tempo is marked as 'Lively dancing tune.'

*Scottish air.*

## THE RANTING HIGHLANDMAN.

This musical score consists of two staves of music. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The music features eighth and sixteenth notes, with some notes connected by beams. The tempo is marked as 'Singing set.'

## L'ARC-EN-CIEL.—“RAINBOW QUADRILLE.”

This musical score consists of three staves of music. The first staff uses a treble clef and a key signature of one flat. The second staff uses a bass clef and a key signature of one flat. The third staff uses a treble clef and a key signature of one flat. The music features eighth and sixteenth notes, with some notes connected by beams. The tempo is marked as 'Fin.' and 'D.C.'

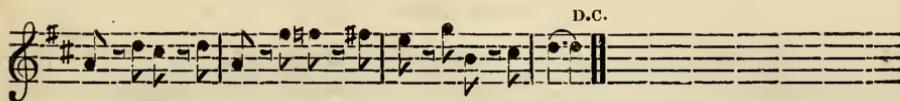
## THE AERIAL QUADRILLES.

No. 1.—LE PANTALON.

Copyright.—R. S.

No. 2.—L'ETE.

No. 3.—LA POULE.



## No. 4.—LA TRENISE.

A musical score for a single instrument, likely a fife or flute, in G major. The key signature is one sharp. The time signature is common time (indicated by '4'). The music consists of three staves. The first staff begins with a dynamic of  $\frac{8}{8} f$ . The second staff begins with a dynamic of  $p$ . The third staff begins with a dynamic of  $f$ . The score concludes with a repeat sign and the instruction 'D.C.' (Da Capo).

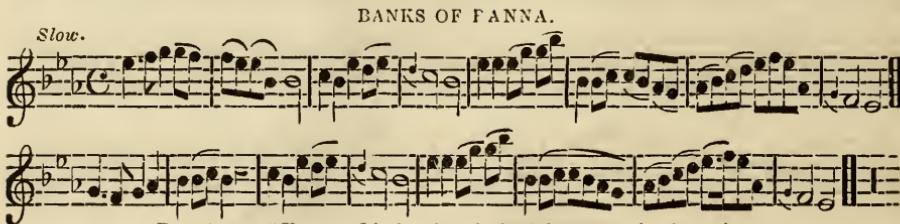
## No. 5.—LA FINALE.

A musical score for a single instrument, likely a fife or flute, in G major. The key signature is one sharp. The time signature is common time (indicated by '4'). The music consists of three staves. The first staff begins with a dynamic of  $\frac{8}{8} f$ . The second staff begins with a dynamic of  $p$ . The third staff begins with a dynamic of  $f$ . The score concludes with a repeat sign and the instruction 'D.C.' (Da Capo).

## THE MAID THAT TENDS THE GOATS.

A musical score for a single instrument, likely a fife or flute, in G major. The key signature is one sharp. The time signature is common time (indicated by '4'). The music consists of two staves. The first staff is labeled 'Slow.' and the second staff is labeled 'Gaelic air.'. Both staves begin with a dynamic of  $f$ .

## SLOW AIR.

*Rode.*Slow.  
Burns' song, "Yestreen I had a pint of wine," is sung to the above air.

## THE MAY FLOWER.

*Waltz.—Mozart.*

## THE POSIE.



## ON A BANK OF FLOWERS.

*Old Scottish air.*

*Slowish.*

## STRUAN ROBERTSON'S RANT.

*Strathspey.*

*Slow.*

*Moderate.*

## JOHNIE M'GILL.—COME UNDER MY PLAIDIE.

*Scottish air.*

## THE BEDS OF SWEET ROSES.

*Old Scottish air.*

## PORT A BHODICH—THE CARLE'S RANT.

*Strathspey.*

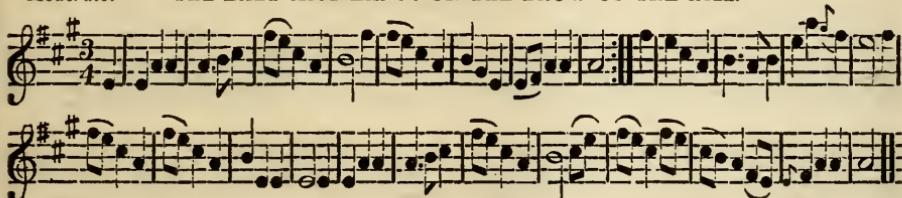
## WHAUR WILL BONNIE ANN LIE P THE CAULD NICHTS O' WINTER O!

*Scottish air.*

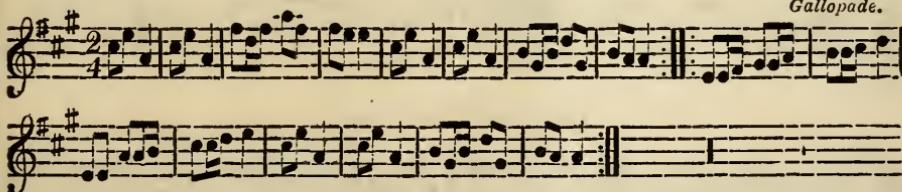
## MAC MHIC ALASTAIR, OR "GLENGARY."

*Strathspey.**Moderate.*

## THE LAZY MIST HANGS ON THE BROW OF THE HILL.



## LA FOLATRERIE.

*Galloپade.**Moderate.*

## THO' PRUDENCE MAY PRESS ME.



## VALSE DE LORD LIVERPOOL.

*Not too fast.*

*Musard.*

## SAXE COBURG WALTZ.

*With spirit.*

## THE LADIES OF CARRICK.

*Jig time.*

*Irish air.*

1st. 2d. Fin.

## ADIEU, MY NATIVE LAND ADIEU.

*Chandler.*

*Andantino.*

## THE ANTWERP WALTZ.

*Labitsky.*

## LA GITANA.

*In the manner of a waltz.*

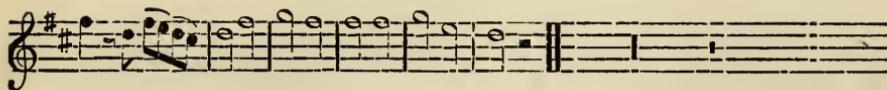
Fine.

D.C.

No. 20.

## FLOW THOU REGAL PURPLE STREAM.

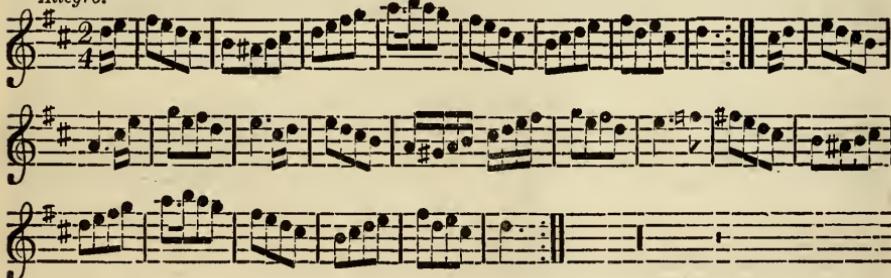
*Moderate.*



## THE YORKSHIRE BITE; OR JOHN BULL.

*Humourously.**Old English air.*

## BOHEMIAN AIR.

*Allegro.*

## MARY SCOTT.

*Slow.*

## THE DARK PHANTOM.

*Slow and tenderly.*

ARRANGED AS A SOLO OR DUET.

*Irish air.*

Musical score for 'The Dark Phantom'. The score consists of three staves of music in common time (indicated by '3') and common key (indicated by a 'C'). The first staff starts with a dynamic 'p'. The second staff begins with a dynamic 'cres.'. The third staff begins with a dynamic 'f'. The music features various note heads, stems, and rests, with some notes having horizontal dashes below them. Measure numbers are present at the start of each staff.

## DES REITENDEN JÄGERS ABSCHIED.

THE HUNTSMAN'S FAREWELL.

*German air.*

A. Methfessel.

Musical score for 'Des Reitenden Jägers Abschied'. The score consists of two staves of music in common time (indicated by 'C') and common key (indicated by a 'C'). The first staff starts with a dynamic 'p'. The second staff starts with a dynamic 'f'. The music features eighth-note patterns and rests. Measure numbers are present at the start of each staff.

## DUNKELD HOUSE.

*Slow.**Neil Gow.*

Musical score for 'Dunkeld House'. The score consists of four staves of music in common time (indicated by '6') and common key (indicated by a 'C'). The first staff starts with a dynamic 'p'. The second staff starts with a dynamic 'f'. The third staff starts with a dynamic 'f'. The fourth staff starts with a dynamic 'f'. The music features sixteenth-note patterns and rests. Measure numbers are present at the start of each staff.

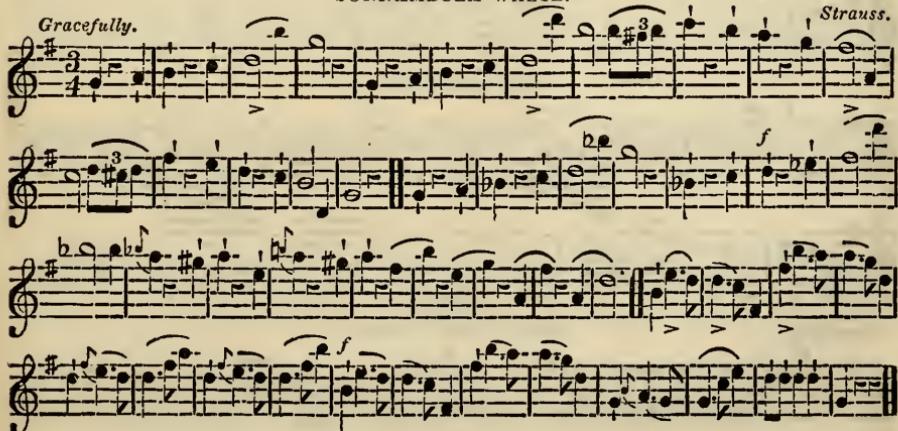
## O'ER THE MOOR AMANG THE HEATHER.

*Reel.—Scottish.*

## MISS MARGARET M'DOUGAL OF ARDBEG.

*Strathspey.—Alexander M'Kay*

## SONNAMBULA WALTZ.



*Moderate. p*

WHEN TIME HATH BEREFT THEE.

*Auber.*

*Slow, with feeling.*

THE LAST ROSE OF SUMMER.

*Irish air.*

*Jig time.*

MR. D. WALLACE'S FAVOURITE.

*Fin. Copyright.*

*D.C.*

THE MAZOURKA.

*Copyright.*

THE ALBION MARCH.

*ff*      *p*      *ff*      *John Turnbull.*

Musical score for "I PRITHEE SEND ME BACK MY HEART." The score consists of four staves of music. The first staff ends with a dynamic *ff* and a fermata. The second staff begins with a dynamic *p*. The third staff starts with a dynamic *ff* and includes markings for "Bugle solo." and "1st." The fourth staff starts with a dynamic *p* and includes markings for "2d." and "D.C." The score concludes with a final dynamic *ff*.

## I PRITHEE SEND ME BACK MY HEART.

*Moderate.*

Composed for the song by Sir John Suckling.

*Miller.*

Musical score for "WE'RE A' NODDIN'." The score consists of four staves of music. It features various rhythmic patterns and dynamics, including a section where the notes are grouped by a bracket under the third staff.

## WE'RE A' NODDIN'.

*Slowly.**Scottish air.*

Musical score for "WE'RE A' NODDIN'." The score consists of four staves of music. It includes a dynamic marking *D.C.* at the end of the third staff.

## FREEDOM I SERVE THEE.

GERMAN AIR ARRANGED AS A SOLO OR DUET.

Ermmann.

Sheet music for "Freedom I Serve Thee" in G major, arranged as a solo or duet. The music consists of four staves of musical notation, each starting with a treble clef and a key signature of one sharp (G major). The time signature varies between common time and 2/4 throughout the piece.

## LES SOUVENIRS QUADRILLES.

Ma belle amie.

No. 1.—LA PANTALON.

Copyright.—R. S.

Sheet music for "Ma belle amie." in G major, No. 1—LA PANTALON. The music consists of three staves of musical notation, each starting with a treble clef and a key signature of one sharp (G major). The time signature is common time. The piece concludes with a repeat sign and the instruction "D.C."

La Pensée.

No. 2.—L'ETE.

Sheet music for "La Pensée." in G major, No. 2—L'ETE. The music consists of three staves of musical notation, each starting with a treble clef and a key signature of one sharp (G major). The time signature is common time. The piece concludes with a repeat sign and the instruction "D.C."

Le jour du plaisir.

No. 3.—LA POULE.

Musical score for No. 3—La Poule, in G major, 6/8 time. The score consists of three staves of music with various dynamics and markings like 'hr' and 'D.C.'

Le soupir de l'absence.

No. 4. LA TRENISE.

Musical score for No. 4—La Trenise, in G major, 2/4 time. The score consists of three staves of music with dynamic markings like 'D.C.'

Ne m'oubliez pas.

No. 5.—LA FINALE.

Musical score for No. 5—La Finale, in G major, 2/4 time. The score consists of three staves of music.

MINUET FROM "PORUS."

Musical score for the Minuet from "Porus," in G major, 3/8 time. The score consists of two staves of music.

## THE BOUQUET QUADRILLES.

Composed for Brass Instruments.

The Rose.

*S. p.*

No. 1.—LE PANTALON.

*f*

*T. H.*

The Anemone.

No. 2.—L'ETE.

*p R. S.*

*f*

D.C.

The Lily.

No. 3.—LA POULE.

*T. H.*

*D.C. Minore*

*D.C.*

## No. 4.—LA TRENISE.

T. H.

The Violet.

D.C.

D.C.

## No. 5.—LA FINALE.

The Daffodil.

*p* second time *f.* R.S.

1st.

2d.

Moderate.

## VALSE DE PARIS.

Minore.

D.C.

## HOPE THOU NURSE OF YOUNG DESIRE.

Slow.

Fin.

D.C.

## THE MATCH BOY.

ARRANGED AS A SOLO OR DUET.

The music for 'The Match Boy' is arranged in eight staves. The first four staves begin with a treble clef, while the subsequent four staves begin with a bass clef. The key signature is one sharp, indicating G major. The time signature is 2/4 throughout. The music features various note values including eighth and sixteenth notes, with several grace notes indicated by small vertical strokes above the main notes. The melody is primarily composed of eighth-note patterns.

## THE ROCKS OF CASHELL.

*Lively.**Irish air.*

The music for 'The Rocks of Cashell' is arranged in two staves. Both staves begin with a treble clef. The key signature is one sharp, indicating G major. The time signature is 2/4 throughout. The notation is identical for both staves, featuring eighth-note patterns with grace notes. The piece is identified as an 'Irish air'.

## BALINAMONA ORA.

*Irish air.*

*Jocosely.*

The comic songs of "The Beautiful Boy," "The Wedding of Ballyporeen," and Burns' song, "Hey for a lass wi' a tocher," are sung to the above air.

## CHARLIE YET.

*Lively.*

## THE BOHEMIAN WALTZ.

*Lanner.*

*Moderately fast.*

D.C.

## FAIRY GALLOP.

*Strauss.*

*Quick and with spirit.*

## SPANISH FANDANGO.



I'LL GANG NAE MAIR TO YON TOWN.



OUR COUNTRY IS OUR SHIP, D'YE SEE.

*Allegro maestoso.*

FROM THE OPERA OF "PAUL AND VIRGINIA."

W. Reeves.



## TINK A TINK.

*With spirit.*

FROM THE OPERA OF "BLUE BEARD."



## WHO'LL BUY A HEART?

*Quick and spirited.*

Copyright.

Fin.

Musical score for 'Who'll Buy a Heart?'. The score consists of three staves of music in common time, treble clef, and a key signature of one flat. The first two staves are in common time, while the third staff begins in common time and transitions to 2/4 time. The music includes eighth-note patterns and sixteenth-note chords. The score concludes with a repeat sign and the instruction 'D.C.'

Minore

D.C.

## THRO' THE FOREST.

*Moderate.*

Weber.

Musical score for 'Thro' the Forest.' by Weber. The score consists of three staves of music in common time, treble clef, and a key signature of one flat. The music features eighth-note patterns and sixteenth-note chords. The score concludes with a repeat sign.

## VIRTUOUS COUNTRY MAID.

*Not too quick.*

Very old.

Musical score for 'Virtuous Country Maid.' The score consists of two staves of music in common time, treble clef, and a key signature of one flat. The music features eighth-note patterns and sixteenth-note chords. The score concludes with a repeat sign.

## THE NEW FRENCH STOP WALTZ.

*p Lafont.*

*f*

*ff*

stop. *p*

*f*

## GALOP DES JUIFS.

## THE SWISS BOY.

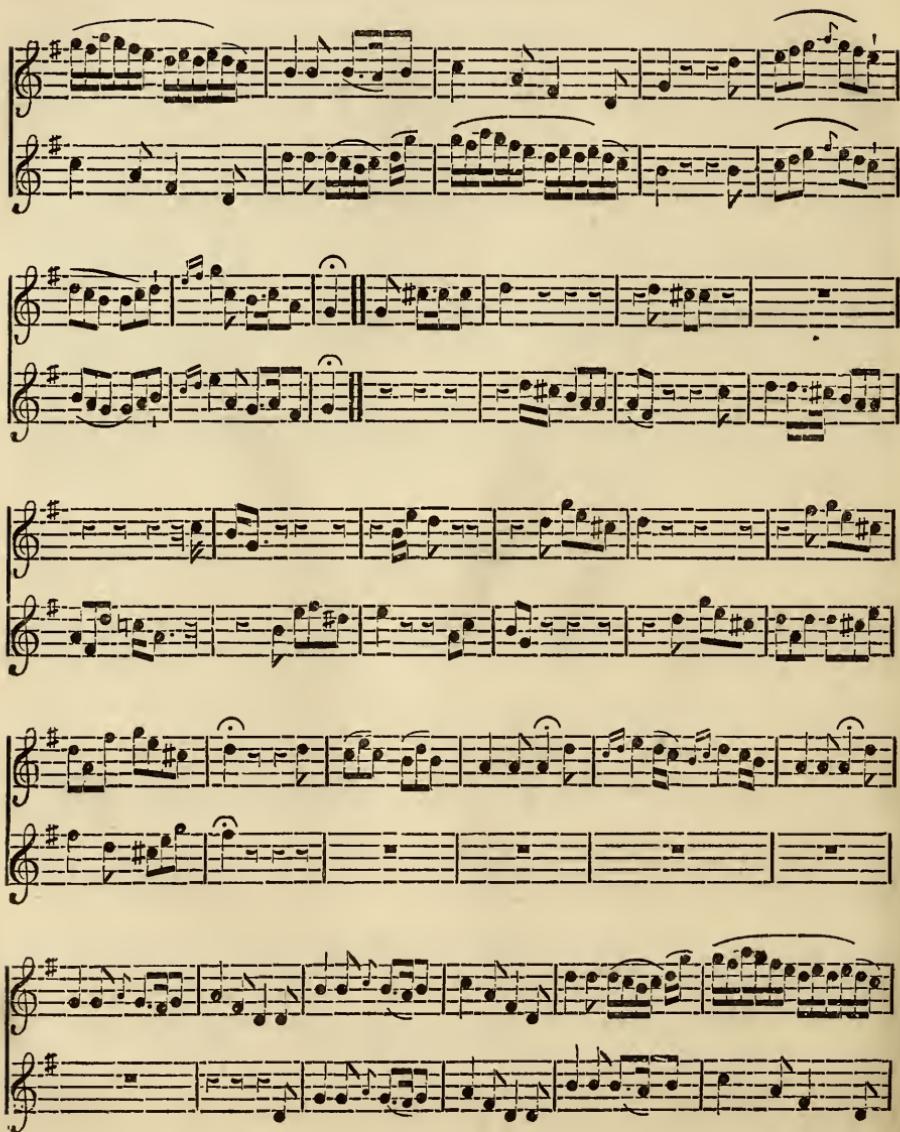
*Swiss melody.*

## DUET FROM THE OPERA OF "THE PIRATES."

*Storace.*

*ad lib.*

*a tempo.*





## THE GROVES OF BLARNEY.

*Irish air.*

## O LET ME IN THIS A'E NIGHT.

*Scottish air.*

## POLKA QUADRILLES.

No. 1.—LA PANTALON.

Copyright.—T. B. Brett.

D.C.

D.C.

No. 2.—L'ETE.

D.C.

No. 3.—LA POULE.

cres.

D.C.

D.C.

## No. 4.—LA PASTORELLE.



## No. 5.—LA FINALE.



*Moderate.*

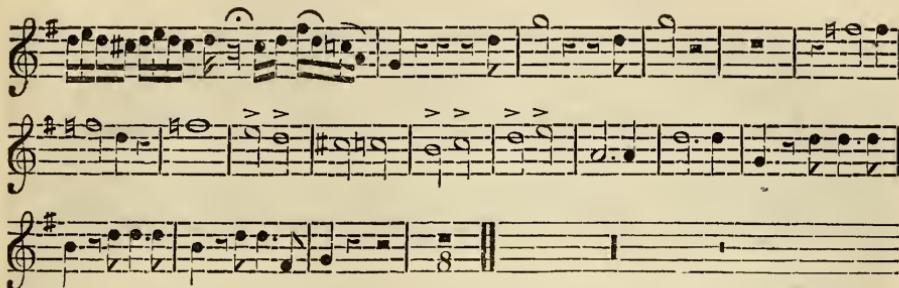
## FAVOURITE AIR.

*Bellini.*

*Moderate.*

*Bellini.*

*Piu moto.*



## DER FREYSCHUTZ WALTZ.

Weber.

Six staves of musical notation in G major, 3/4 time. The notation is primarily eighth-note pairs connected by horizontal stems. Measure 11 includes a dynamic marking '8va'. Measure 14 includes a dynamic marking 'D.C.' (Da Capo).

## JACK'S ALIVE.

*Irish air.*

Three staves of musical notation in G major, 6/8 time. The notation features eighth-note patterns with various rests and dynamic markings like 'p' and 'f'.

## THE MORN RETURNS IN SAFFRON DREST.

FROM THE OPERA OF "ROSINA." ARRANGED AS A DUET.

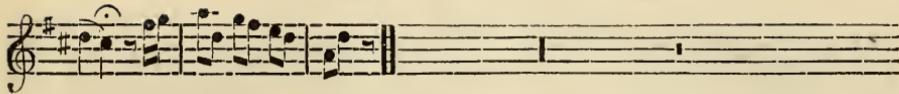
*Plaintive and slow.**Stephen Paxton.*

*sym.*  
*sf*

## SALLY IN OUR ALLEY.

*Henry Carey.*

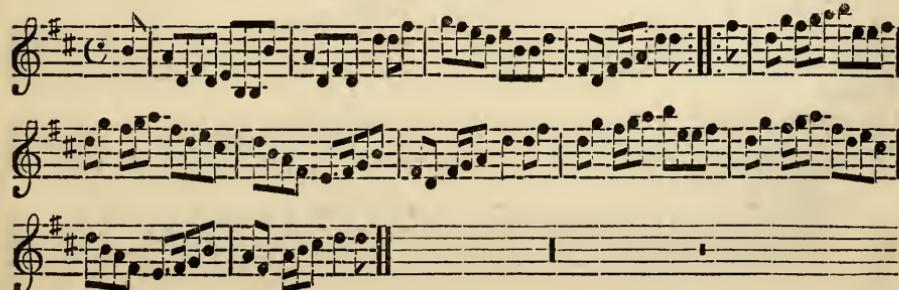
*f*  
*p*



## THE BRAES O' MARR.

*Strathspey.*

## LASSES LOOK BEHIND YOU.

*Reel.—Scottish.*

MY LOVE SHE'S BUT A LASSIE YET.

OLD NAME—LADY BADINSCHOT'S REEL.

Scottish air.

*With animation.*

CRAMBAMBULL.

German Burschen melody.

NO WORDS CAN POET FIND.

*Slow with feeling.*

C. M. Von Weber.

WHEN SHE CAM BEN SHE BOBBIT.

*Very ancient.*

Miss Corbett's song, "The Laird of Cockpen," is sung to this air.

WHEN THE ROSY MORN APPEARING.

*Moderate.*

SOLO.

FROM THE OPERA OF "ROSINA."

DUET.

The musical score consists of four staves of music. The first two staves are in common time, while the last two staves are in triple time, indicated by a '3' below the staff. The first staff begins with a treble clef, and the second staff follows. The third staff begins with a treble clef and is labeled 'TRIO.' above it. The fourth staff begins with a treble clef. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. Measures are separated by vertical bar lines.

## SOME LOVE TO ROAM.

*Moderately quick and with spirit.**Henry Russell.*

The musical score consists of five staves of music. The first four staves are in common time, and the fifth staff is in triple time, indicated by a '3' below the staff. The first staff begins with a treble clef, and the second staff follows. The third staff begins with a treble clef and is labeled 'f' below it. The fourth staff begins with a treble clef and is labeled 'ff' below it. The fifth staff begins with a treble clef and is labeled 'p' below it. The music features various note heads, stems, and rests, with some notes connected by horizontal lines. Measures are separated by vertical bar lines. The score concludes with a final measure ending on a fermata over a note.

## CULLODEN.

*Slow and with feeling.*

Tannahill's song, "O are ye sleeping Maggie?" is sung to the above air.

## ROSES BLAW.

*With spirit.**A Northumbrian air.*

## TIEBIE FOWLER.

*Strathspey.*

## YANKEE DOODLE.

*f American national air.*

*Moderate.*

## CAROLAN'S CAP.

*Irish air.*

I DREAM'D I LAY WHERE FLOWERS WERE SPRINGING.

*Very slow.*

## THE WAES O' SCOTLAND.

*Slow.**Jacobite melody.*

'TWAS WHEN THE SEAS WERE ROARING.

*Slow.**Old ballad air.**With fire and animation.*

## LÜTZOW'S WILD CHASE.

*Weber.*

## HANDEL'S CELEBRATED "PASTORAL SYMPHONY."

FROM "THE MESSIAH."

*Slow and soft.*

The musical score consists of six staves of music, each with a treble clef and a key signature of one flat. The time signature is 12/8 throughout. The first three staves are grouped together by a brace, and the last three are grouped by another brace. The notation includes various note heads, stems, and beams, with some notes having horizontal dashes below them. There are also several fermatas (dots over notes) and a dynamic marking 'hr' above the top staff.





SCOTS WHA HAE WI WALLACE BLED.

*Majestically and slow.*

OLD NAME, "HEY TUTTI TAITI."

*Scottish air.*



RUSSIAN HYMN.



Moore's song beginning "Hark the Vesper Hymn is stealing," is sung to the above air.

## THE ORIGINAL POLKA.

## THE OPERA POLKA.

## LA ESMERALDA POLKA.

No. 22.

## THE MINUTE GUN AT SEA.

DUET.

*M. P. King.*

The musical score consists of ten staves of music, divided into two sections by a double bar line with repeat dots. The first section contains five staves, and the second section contains five staves. The music is written in common time (indicated by 'C') and uses a key signature of one sharp (F#). The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The vocal parts are labeled 'DUET.' and 'M. P. King.'

*Allegretto.*

*ad lib.*

*ad lib.*

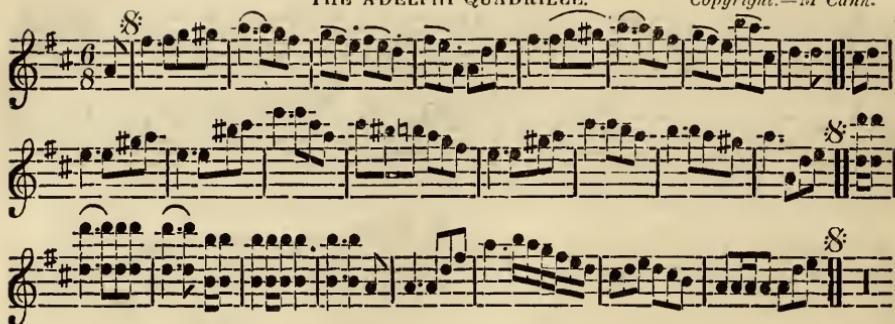
AH! BELLA A ME RITORNO.

AIR FROM "NORMA."

*Bellini.*

D.C.

## THE ADELPHI QUADRILLE.

*Copyright.—M' Cann.*

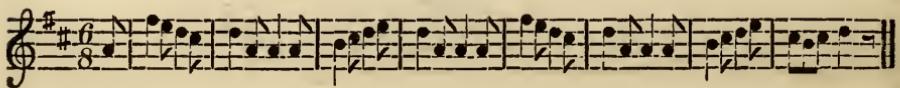
## STAATEN ISLAND HORNPIPE.

*English.*

## WALTZ.

*Copyright.—T. Strickland Tyson.*

## FLORENTINE AIR.



## THE HEN'S MARCH.

*With spirit.*

## THE MARKET GIRL.

*Briskly.*

## THE RANKS OF TWEED.

*Moderately slow.*

## MR. BUSBIE MAITLAND'S REEL.

*Nathaniel Gow.*

## JOHNNIE PEEP.

*Copyright.—John M'Kenzie.*

## BY THE Margin of ZURICH'S FAIR WATERS.

*Allegretto.**Swiss air.*



## THE BANKS OF ALLAN WATER.



## WHERE ARE YOU GOING SWEET ROBIN?



The song, "The Humours of Glasgow Fair," is sung to the above air.

*Moderato.*

*dolce.*

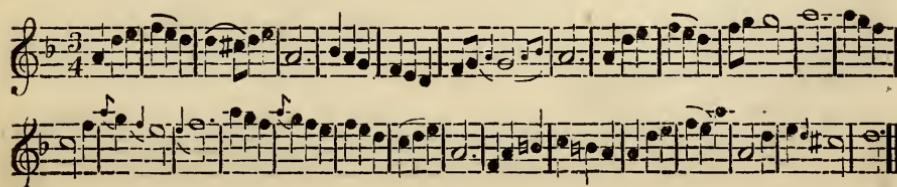
ANNIE LAURIE.

*Scottish air.*



## BLACK-EYED SUSAN.

*Leveridge.*



## LA POSTE QUADRILLES.

No. 1.—PANTALON.

*Camille Schubert.*

Musical score for No. 1—PANTALON, featuring four staves of music for a band or orchestra. The score includes dynamic markings such as  $\text{ff}$  (fortissimo) and  $\text{f}$  (forte), and performance instructions like  $\text{S}$  (sforzando). The music consists of six measures per staff, with a mix of eighth and sixteenth note patterns.

No. 2.—L'ETE.

Musical score for No. 2—L'ETE, featuring four staves of music for a band or orchestra. The score includes dynamic markings such as  $\text{ff}$  (fortissimo) and  $\text{f}$  (forte), and performance instructions like  $\text{S}$  (sforzando). The music consists of six measures per staff, with a mix of eighth and sixteenth note patterns.

No. 3.—LA POULE.

Musical score for No. 3—LA POULE, featuring four staves of music for a band or orchestra. The score includes dynamic markings such as  $\text{ff}$  (fortissimo) and  $\text{f}$  (forte), and performance instructions like  $\text{S}$  (sforzando) and  $\text{Sp}$  (sforzando piano). The music consists of six measures per staff, with a mix of eighth and sixteenth note patterns.



Original key G.

## No. 4 — PASTOURELLE.



## No. 5.—FINALE.

8va. —



## DEATH OF KOSCIUSKO.

GERMAN AIR ARRANGED AS A TRIO.

T. H.

The song, "Let the Toast be dear Woman," is adapted from this air.

## JUST LIKE LOVE IS YONDER ROSE.

*Slow with expression.**Davy.*

Musical score for 'Just Like Love Is Yonder Rose.' The score consists of four staves of music. The first three staves are in common time (indicated by '2') and the fourth staff is in common time (indicated by '4'). The key signature is one flat. The music includes various note heads, stems, and rests. The first three staves end with a 'Fine.' The fourth staff ends with 'D.C. at Fine.' and 'D.C.' markings. The title 'JUST LIKE LOVE IS YONDER ROSE.' is centered above the first staff, and the author's name 'Davy.' is to the right of the third staff.

## ARIETTA.

*Copyright.—D. T. Williams.*

Musical score for 'Arietta' by D.T. Williams. The score consists of two staves of music. The first staff is in common time (indicated by '6') and the second staff is in common time (indicated by '8'). The key signature is one flat. The music includes various note heads, stems, and rests. The first staff ends with a 'Fine.' marking. The second staff ends with a 'D.C.' marking. The title 'ARIETTA.' is centered above the first staff, and the copyright information 'Copyright.—D. T. Williams.' is to the right of the second staff.

## HORNPipe.

Musical score for 'Hornpipe'. The score consists of three staves of music. The first two staves are in common time (indicated by '3') and the third staff is in common time (indicated by '2'). The key signature is one flat. The music includes various note heads, stems, and rests. The first two staves end with a '3' marking. The third staff ends with a '3' marking. The title 'HORNPipe.' is centered above the first staff.

## THE HIGHLAND BALOO.—"HEY BALOO, MY WEE WEE DONALD."

*Slow.*

Musical score for 'The Highland Baloo'. The score consists of two staves of music. The first staff is in common time (indicated by '6') and the second staff is in common time (indicated by '8'). The key signature is one flat. The music includes various note heads, stems, and rests. The title 'THE HIGHLAND BALOO.—"HEY BALOO, MY WEE WEE DONALD." Slow.' is centered above the first staff.

## AH PERDONA.

*Andante.*

DUET FROM THE OPERA OF "LA CLEMENZA DI TITO."

Mozart.

The sheet music consists of eight staves of musical notation. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous eighth-note pattern. The second staff starts with a treble clef, a key signature of two sharps, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff starts with a treble clef, a key signature of two sharps, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff starts with a treble clef, a key signature of two sharps, and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff starts with a treble clef, a key signature of two sharps, and a common time signature. The music is divided into measures by vertical bar lines. Some measures contain single notes, while others feature sixteenth-note patterns or eighth-note chords. Measure numbers are indicated at the beginning of the first and third staves.



## THE BUD OF THE ROSE.

The musical score continues with a repeat sign (indicated by a double bar line with dots) and the label 'Shield.' above the staff. The music then proceeds through several more staves, ending with a 'Fine.' marking above a staff. A section labeled 'D.C. al fine.' is indicated at the bottom of the page, suggesting a return to a previous section or a final cadence.

## THE BROOM OF COWDENKNOWES.

*Slow.*

*Popular set.*

## DONALD.

*Slow.*

*Scottish air.*

Burns' song, "From thee Eliza I must go," is sung to the above air.

## RULE BRITANNIA.

COMPOSED FOR THOMSON'S MASQUE OF "ALFRED."

*Dr. Arne.*
*With spirit.*

## THE DEUKS DANG O'ER MY DADDIE.



## CAMERON'S GOT HIS WIFE AGAIN.

*Strathspey.*

Sir Walter Scott's song, " Donald Caird," is sung to the above air.

## MRS. DEMPSTER.

*Printed for the first time.**Strathspey.—William Dempster.*

## WANDERING WILLIE.

*Scottish melody.*

## OH! HASTE AND LEAVE THIS SACRED ISLE.

*Irish air.*

*Moderato.*

## NEW PUMPKIN.

## I WO'NT BE A NUN.

*Allegretto.*

## THE VIENNA POLKA.

*Vivace.*

D.C.

D.C.

*Allegretto.*

## THE BALL-ROOM POLKA.

*p*

*f*

*p*

D.C.

*Allegretto.*

## LA GITANA POLKA.

*p*

*f*

*p*

D.C.

## HAIL! ALL HAIL! THOU MERRY MONTH OF MAY.

DUET.

Weber.

Musical score for a duet, titled "HAIL! ALL HAIL! THOU MERRY MONTH OF MAY." by Weber. The score is composed of eight staves of music in 2/4 time, major key. The vocal parts are labeled "DUET." and "Weber." The score includes dynamic markings: *f*, *p*, *f*, *p*, *f*, *f*, *pp*, and *mez.*

## COOLUN.

*Irish air.*

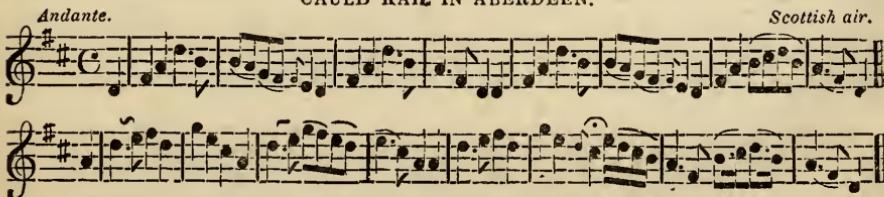
## ROUSSEAU'S DREAM.

*French air.*

## 'TWAS WITHIN A MILE OF EDINBURGH TOWN.

*Scottish air.*

## CAULD KAIL IN ABERDEEN.

*Scottish air.*

*Moderate.*  
2d set.

## DOWN THE BURN, DAVIE.

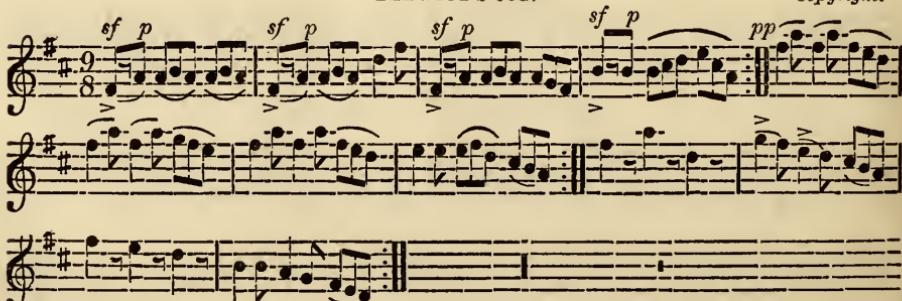
*James Hook.*

*Moderate.*

## SALLY ROY.

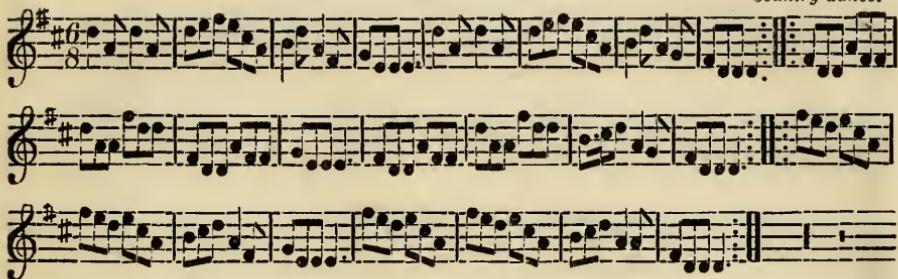
*Shield.*

## BLEWITT'S JIG.

*Copyright.*

This favourite jig, to which Mr. Hudson's song of "Barny Brallaghan's Courtship" is sung, is printed by the kind permission of the composer, Mr. I. Blewitt.

## LEITH ASSEMBLY.

*Country dance.*

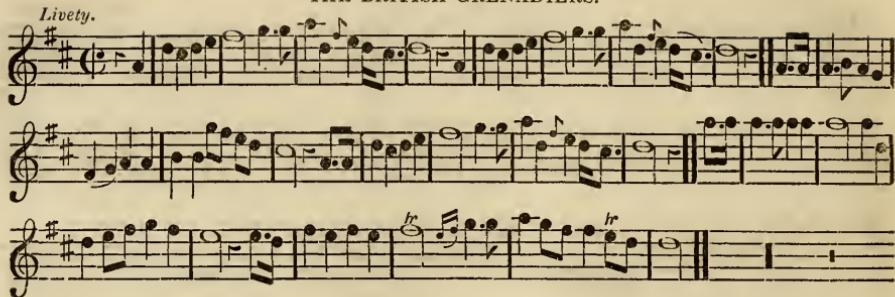
## LADY CHARLOTTE MURRAY.

*Niel Gow.*

## WILLIE CAMERON.

*Moderate.*

## THE BRITISH GRENADIERS.



## MISS FORBES'S FAREWELL TO BANFF.

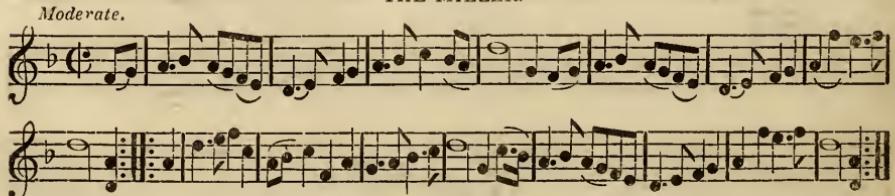


## THE REQUEST.



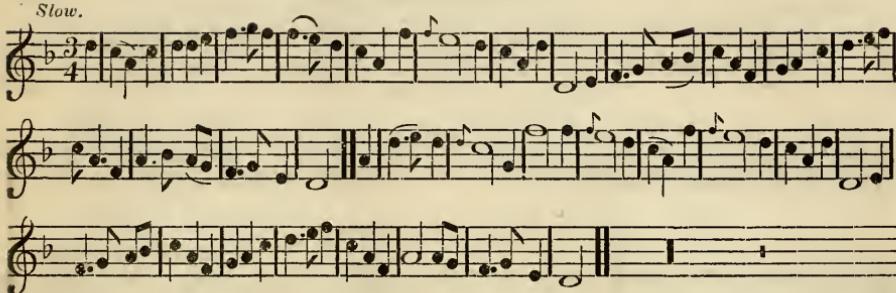
Mr. Clarke's song, "Tell me babbling echo" is sung to the above air.

## THE MILLER.



Sir J. Clerk's song, "O merry may the Maid be that marries wi' the Miller," is sung to the above air.

## ORAN GAOIL.



## LADDIE LIE NEAR ME.



## THE MOUDIEWART.



Burns' song, "O, for aye and twenty Tom," is sung to the above air.

## WOO'D AND MARRIED AND A'.



## CROPPIES LIE DOWN.

*With spirit.*

*Irish air.*

## SICH A GETTING UP STAIRS.

*Popular Negro song.*

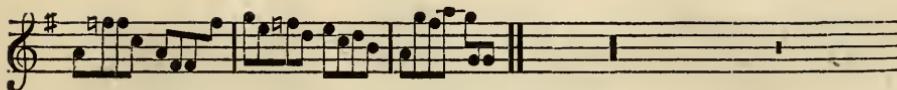
## MONNIE MUSK.

*Strathspey.*

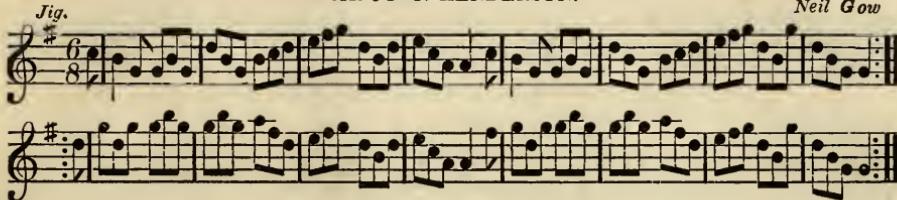
*Donald Dow.*

## LADY BELHAVEN.

*Reel.*



## SIR JOHN HENDERSON.

*Neil Gow*

## THE EDINBURGH HORNPIPE.



## THE BELLEISLE MARCH.



## THE BOATIE ROWS.

## GALA WATER.

*Slow with expression.*

*rinf.*

*Scottish air.*

Burns' song, "Braw, braw lads on Yarrow braes," is sung to the above air.

## THE HEAVING OF THE LEAD.

*Moderate.*

*Pearce.*

## CAPTAIN O KANE.

*Slow.*

*Irish air.*

Campbell's beautiful song, "The wounded Hussar," is sung to this a'r, also Burns' song beginning  
"The small birds rejoice."

## TAK YOUR AULD CLOAK ABOUT YE.

*Slow.*

*Very old air.*

## CAPTAIN KEELER.

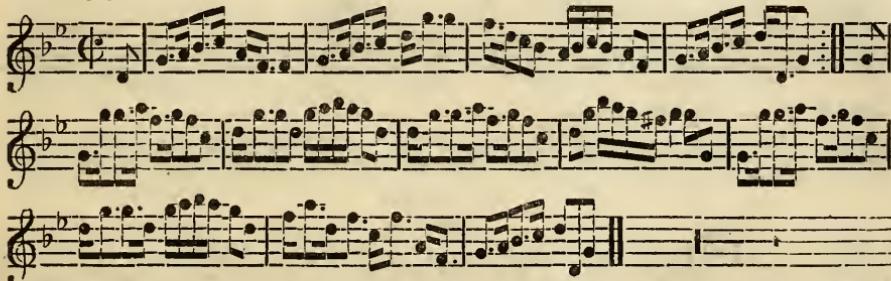
*Ravel.*



## THE NEW BRIDGE OF GLASGOW.

Strathspey.

Printed for the first time.—T. Porteus.



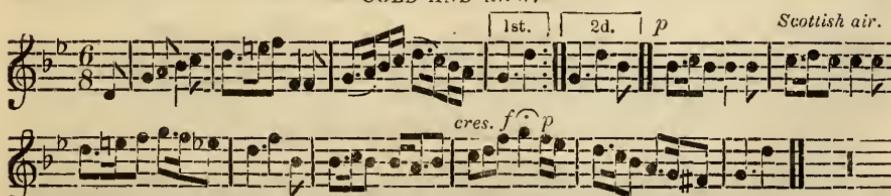
## SIR RONALD MCDONALD.

Reel.



## COLD AND RAW.

Scottish air.



The song, "Up in the Morning early," written by John Hamilton, music seller in Edinburgh (died 1814), is sung to the above air.

## SPEED THE PLOUGH.

This melody was first called "The Naval Pillar." John Morehead, 1800.



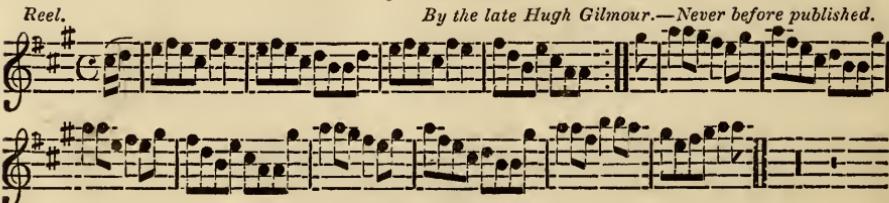
## THE QUEEN.

*By the late Hugh Gilmour.—Never before published.*



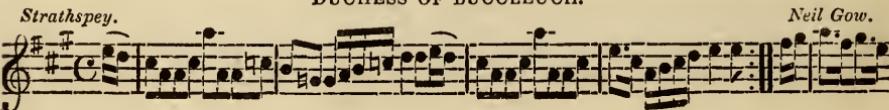
## THE QUEEN'S TRIUMPH.

*By the late Hugh Gilmour.—Never before published.*



## DUCHESS OF BUCCLEUCH.

*Neil Gow.*





## RATTLING ROARING WILLIE.

*2d set.*

*Jig.*

## WEEL MAY THE KEEL ROW.

*With spirit.*

*2d set.*

SLOW.  
SHERRIFF MUIR.*2d set.—From Gow's Collection.*

*Slow.*

*2d set.*

## DRUNK AT NIGHT AND DRY IN THE MORNING.

*From Niel Gow's Collection.*

*Slow.*

D.C.

Fin.

D.C.

*Lively.*

## LOONEY MACTWOLTER.—NEW LANGOLEE.

*Irish air.*

## MACGRIOGAIR AN RUARO.—LAMENT FOR MACGREGOR OF RURO.

*Very slow.**Gaelic air.*

## GREIG'S STRATHSPEY.

*Slow.*

The musical score consists of three staves of common time notation. The top two staves begin with treble clefs, while the third staff begins with a bass clef. The notation includes various note heads, stems, and bar lines, with some notes having vertical dashes through them. Measures are separated by vertical bar lines, and repeat signs with dots are placed at the start of certain measures.

Nathaniel Gow said of this tune, "it is the best strathspey that ever was written."

## DUNCAN M'QUEEN'S STRATHSPEY.

*2d sett.*

The musical score consists of three staves of common time notation. The top two staves begin with treble clefs, while the third staff begins with a bass clef. The notation includes various note heads, stems, and bar lines, with some notes having vertical dashes through them. Measures are separated by vertical bar lines, and repeat signs with dots are placed at the start of certain measures.

## THE CONNAUGHT-MAN'S RAMBLE.

*Jig.*

*Irish air.*

The musical score consists of three staves of common time notation. The top two staves begin with treble clefs, while the third staff begins with a bass clef. The notation includes various note heads, stems, and bar lines, with some notes having vertical dashes through them. Measures are separated by vertical bar lines, and repeat signs with dots are placed at the start of certain measures.

## LIGHTLY TREAD 'TIS HALLOW'D GROUND.

ARRANGED AS A TRIO.

*G. Berg.*

*Andante.*

mf

p

mf

## LET'S SEEK THE BOWER OF ROBIN HOOD.



## KITTY OF COLERAINE

*Moderate.*

Irish air.

Sheet music for 'KITTY OF COLERAINE' in common time, key of G major. The music consists of three staves of eight measures each.

*Andantino affettuoso.*

## SAVOURNA DEELISH.

*dolce p*

Irish air.

Sheet music for 'SAVOURNA DEELISH.' in common time, key of G major. The music consists of three staves of eight measures each.

*Slow, with feeling.*

## THE RED RED ROSE.

*Scotch air.*

Sheet music for 'THE RED RED ROSE.' in common time, key of G major. The music consists of two staves of eight measures each.

No. 24.

## THE SAILOR'S HORNPIPE.



ROBIN ADAIR.

DUET.

*Arranged by Haydn.*

*Slow.*

Musical notation for 'Robin Adair' in common time, treble clef, with a key signature of one sharp. The music consists of two staves of eight measures each, separated by vertical bar lines.

ALICE GRAY.

*Mrs. P. Millard.*

*Moderate.*

Musical notation for 'Alice Gray' in common time, treble clef, with a key signature of one sharp. The music consists of two staves of eight measures each, separated by vertical bar lines.

MRS. McCASEY.

*Irish air.*

*Briskly.*

Musical notation for 'Mrs. McCasey' in common time, treble clef, with a key signature of one sharp. The music consists of two staves of eight measures each, separated by vertical bar lines.

The comic song, "Billy O'Rourke's Ramble," is sung to the above air.

## LOCHERROCH SIDE

*Moderately.**Scottish air.*

The favourite song of "The Lass of Gowrie" is sung to the above air.

## THE QUEEN'S ANTHEM.

*Slowly.*

## THE BONNIE BRIER-BUSH.

*Slow.*

## CORN RIGGS ARE BONNIE.

*Slowly.**Scottish air*

## ROY'S WIFE OF ALDIVALLOCH.

*Slow.*

*Scotch air.*

*Fin.*

*D.C.*

## GRAMACHREE.

*Slow.*

*Irish air.*

*p*

*ad lib.*

The song by Sheridan, "Had I a heart for falsehood framed," is sung to the above air.

## THE YOUNG MAY MOON.

*With spirit.*

*Irish air.*

*1st.*

*2d.*

## DROPS OF BRANDY.

*Jig.*

*Irish.*

*1st.*

*2d.*

The comic song, "Madame Fig's Gala," is sung to the above air.

## MOLLY BRALLAGHAN.

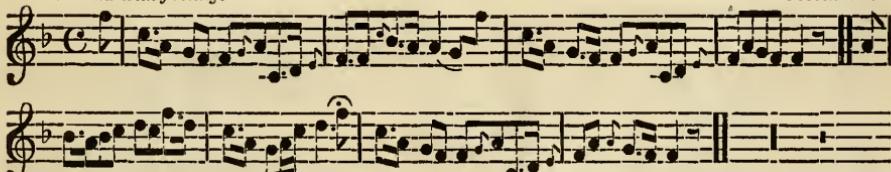
*Slow.*

*Irish air.*

## AULD LANGSYNE.

*Moderately.**Scotch air.*

## JOCK O' HAZLEDEAN.

*Slow and with feeling.**Scotch air.*

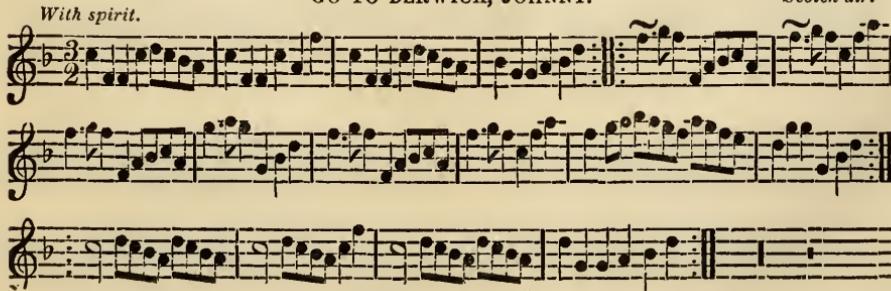
Sir Walter Scott's song, "Why weep ye by the tide, lady," is sung to the above air.

## GARRY OWEN.

*Jig time.**Irish air.*

The comic song, "Walker the Twopenny Postman," is sung to the above air.

## GO TO BERWICK, JOHNNY.

*With spirit.**Scotch air.*

## BLUE BONNETS OVER THE BORDER.

*With spira.*

*Scotch air.*

## FAREWELL TO WHISKY.

This tune refers to the time when the distillation of whisky was prohibited in the year 1799.

*Neil Gow.*

## LOVE'S YOUNG DREAM.

*Irish air.*

*Slow.*

## THE ROSE TREE.

*Irish air.*

*Slow.*

## YE BANKS AND BRAES O' BONNIE DOON.

*Slow.**DUET.**Scotch air.*

Musical score for "Ye Banks and Braes o' Bonnie Doon". The score consists of three staves of music. The first staff is labeled "Slow." and features dynamics "p" and "f". The second staff is labeled "DUET.". The third staff is labeled "Scotch air.". The music is written in common time with various note heads and stems.

## SIR WATKIN W. WYNN.

*Moderate.**Welsh air.*

Musical score for "Sir Watkin W. Wynn". The score consists of two staves of music. The first staff is labeled "Moderate.". The second staff is labeled "Welsh air.". The music is written in common time with various note heads and stems.

## JOHN ANDERSON MY JO.

*Moderately slow.*

Musical score for "John Anderson My Jo". The score consists of two staves of music. The first staff is labeled "Moderately slow.". The second staff is unlabeled. The music is written in common time with various note heads and stems.

## LE GENTIL HUSARD.

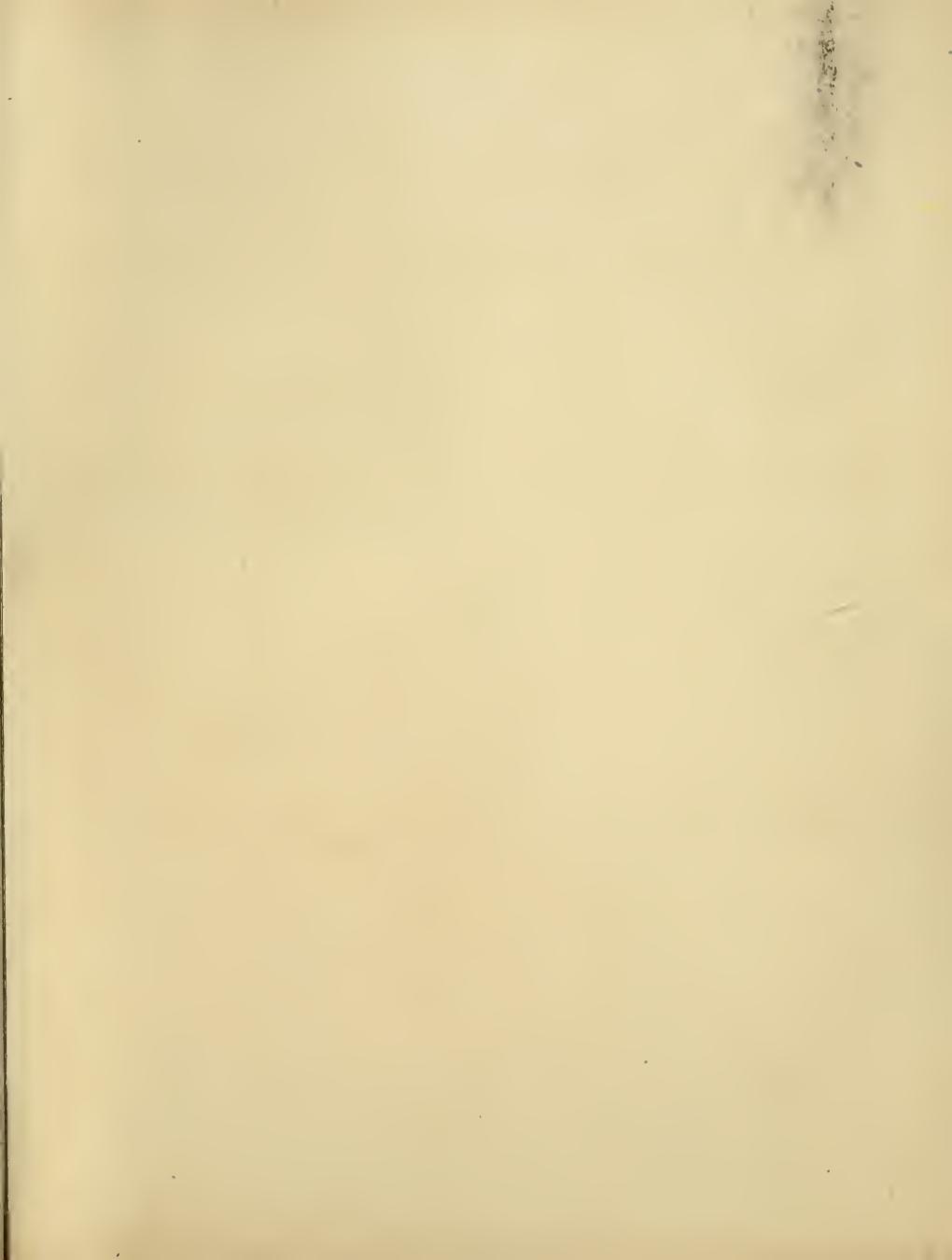
*Moderato.*

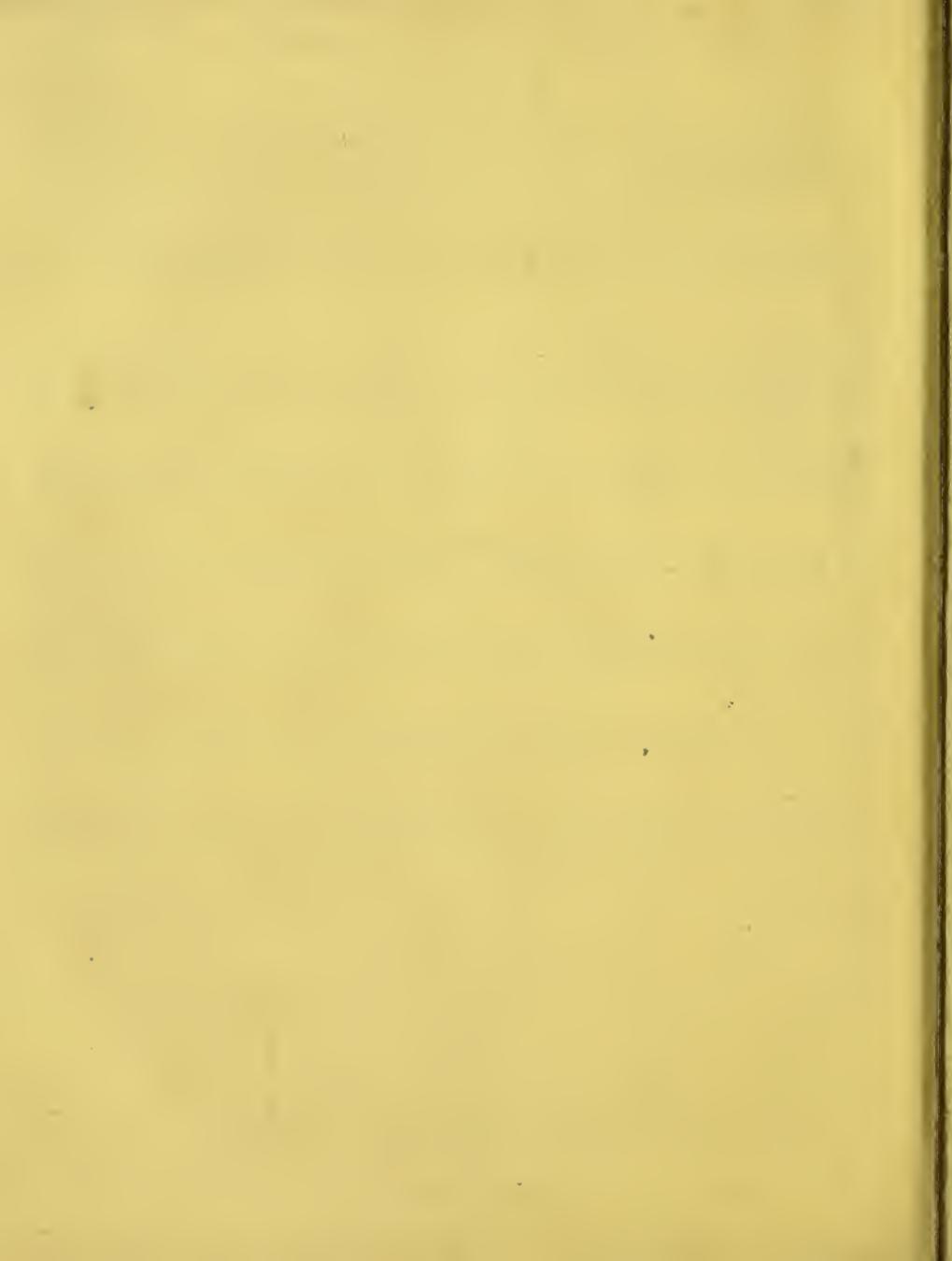
*Waltz*

## ANDREW HOFER.

*March.*

END OF VOL. II.





6.9.88

